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HYMNARY.



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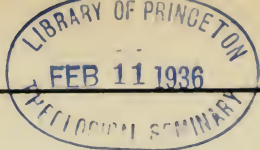
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THE HYMNARY

A BOOK OF CHURCH SONG



William Cooke & Benjamin Webb

WM. H. BONER & CO., AGENTS
No. 1102 Chestnut Street, Phila.

LONDON:
NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).
NEW YORK: 751, BROADWAY.

P R E F A C E.

It is much to be regretted that up to the present time so little advantage has resulted from the earnest efforts of the clergy to improve the musical portion of the Church Service, and make it a dignified and worthy sacrifice of Praise and Prayer.

This is, however, not very difficult to account for. The clergy, as soon as their eyes were open to the necessity of improving their Services, naturally sought the assistance of their organists as to the selection of music, re-organization of choir, etc., and there they met with their first difficulty. The organists, in many instances, were unable to assist them, either with advice or material aid; and the reason was this. The mechanical improvements in English organs had, for nearly two hundred years, remained at a complete standstill. And what the organ was when Father Smith built the fine instrument for the Temple Church in 1687, such it remained until nearly half the present century had passed away. An organist, consequently, had no inducement to pass whole hours of the day in the endeavour to make his feet rival the dexterity of his hands; and the result was, that the organist of the time made himself a sound musician in the first place, and then an organist. But when the English organ builders began to adopt and, in some instances, improve upon the most advanced mechanical contrivances of continental builders, the Church musician almost disappeared, to be replaced by the Organist proper who had nearly ceased to be a musician. And thus it was that when the clergy applied to their organists for assistance in a matter requiring solid musicianly qualities, they were either put off with an excuse, or else fairly led into mischief by an amount of inexperience equal to their own.

In cases where the clergy took the matter into their own hands, the crude suggestions of amateur friends, or expedients evolved out of their own inner consciousness, were hardly likely to aid a matter requiring

technical knowledge and great experience. It was not to be wondered at, therefore, that the clergy soon split into two great parties. The one adopted an ancient and severe style of music almost devoid of interest, save that which is known as antiquarian. The other introduced a series of melodies heretofore associated with profane subjects; and, pleased with the fact that congregations eagerly caught them up and adopted them, they altogether lost sight of the other fact that an offering was being made to God of things which were at least second-hand, if not absolutely sensual.

It should ever be borne in mind that Church music differs from all other music, in that whilst ordinary music, both sacred and secular, is conceived with the view of gratifying the senses and purifying the passions of humanity, Church music is distinctly an offering dedicated to God. It therefore requires to be purer and deeper than that which is offered by man for the delectation of his fellow-man; and this entirely disposes of the specious argument sometimes used, that because a congregation sings a certain Tune with fervour and evident enjoyment, it must be good. Such an argument might be admitted if the end and aim of going to church was the personal enjoyment produced by singing; but it is absolutely certain that congregations are known to pour out their hearts to God with equal, if not greater fervour, in strains which were specially written and intended for Church use. There is consequently no excuse for those who continue to use in God's house, and in the solemn act of worship, a class of music which, from its want of refinement, its absence of everything that is musicianly, and its inherent coarseness, would be scarcely admitted into any decent drawing-room.

Against the other side it is necessary to say but little. The evil will remedy itself. It would be as natural to expect congregations to pray in a language of which they understand not one word, as to suppose they would long continue to offer their sacrifice of praise through the medium of a class of music, the idiom of which has long since died.

The true test of a Hymn Tune is that it shall equally satisfy the musician and the amateur. It should be capable of embodying the purest thoughts and noblest aspirations of both. But if it should fail after a fair trial to stimulate the best feelings of the amateur by its too great severity, or offend the susceptibilities of the musician by an excess of laxity, it is surely unfit for its high purpose. It must, however, be remembered by the professional musician that the Hymn being intended as an offering from the musically unlearned, a certain element of simplicity should never be wanting.

Upon these principles this book has been compiled. It is hoped that there is not one composition in this large collection which falls below the musician's test ; whilst it is equally believed that should the amateur give each Tune a fair trial (and no Tune can be thoroughly understood and appreciated until it is well known), he will find few that do not appeal to his higher and better feelings.

As to the appearance of the Tunes, it will be seen that I have followed the plan adopted in my own collection of "Original Tunes to Popular Hymns," substituting the modern for the ancient style of notation, and at the same time discarding the use of intermediate double bars ; still maintaining that whilst "common sense first suggested the reform, experience has always tended to its justification."

It remains to say a few words upon the important subject of the performance of Hymn Music. It is a somewhat singular fact that precisely as the clergy divided and went to extremes upon the *choice* of music for the Church, so they divided on the subject of its performance, and whilst the one drawled the other raced. It is difficult to avoid feeling that the former were nearer right than the latter. Nothing could well be imagined more indecorous than the pace at which the music is taken in very many churches. It may be no great argument to say that the music is utterly ruined by it, that the air of the sanctuary becomes redolent of profanity, that the sacred words to which these strains are sung become a mockery—these are as nothing compared with the fact that those frenzied utterances are supposed to represent a sacrifice of praise humbly offered at the foot of the Throne of Grace.

It would be natural to suppose that this high rate of speed is confined to Hymn Tunes of a jubilant character, but this is not the case. Tunes of a dignified cast, as well as penitential, suffer the same treatment. To those who defend such things, the metronome marks placed at the commencement of each Tune in this book, would seem to indicate a *tempo* analogous to going to sleep. But let them be tested by the pace usually adopted in Handel's "Since by man came death," Mendelssohn's "Cast thy burden," or the Chorales in *St. Paul*, Bach's *Passion*, &c., and it will be clearly seen what is the true speed of a Hymn Tune.

On the subject of bringing out the spirit and feeling of this class of music, little can here be said that would be of much use. Everything depends upon the Director of the Choir. If he be a competent musician, he should be proportionately valued, for such are rare,

I have now to express my acknowledgments to:—

The Proprietors of the Sarum Hymnal, for the use of several Tunes from that collection.

Messrs. Nisbet, for permission to print several Tunes from “Psalms and Hymns for Divine Worship.”

The Rev. Robert Brown-Borthwick, for kindly allowing a selection to be made from “The Supplemental Hymn and Tune Book.”

The Rev. Peter Maurice, for Tunes extracted from “Choral Harmony.”

Mr. E. J. Hopkins, for the use of several of his original Tunes, as well as his arrangement of some of the old Tunes taken from the “Temple Tune Book,” Part I. (New Edition).

The Proprietors of the “S. P. C. K. Hymnal.”

The Proprietors of the “Anglican Hymn Book.”

The Rev. Thomas Darling, for Tunes taken from “Hymns for the Church of England.”

The Rev. E. H. Bickersteth, for Tunes from “The Hymnal Companion to the Book of Common Prayer.”

Messrs. Metzler, and Messrs. Masters, for the use of Mr. Redhead's Tunes.

To the Rev. J. B. Dykes special thanks are due for kindly allowing the use of a number of his Tunes selected from various collections.

Further, I beg to offer my warmest thanks to those musicians, both professional and amateur, who have contributed to this work, and whose names will be found at the head of their respective compositions.

Should it be found that any copyright has been infringed or acknowledgment omitted, I hereby tender my heartiest apologies, further promising that on such being pointed out, they shall be rectified or added in future Editions.

I would only wish to add the hope that this book may not prove wholly unworthy of the high purpose it is intended to fulfil.

J. BARNBY.

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No.	Composer.	No.	Composer.
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No.	Composer.	No.	Composer.
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58	S. S. Wesley, in C.	85	1st Tune, H. J. Gauntlett, in E♭.
107	J. Stainer, in D♭.	"	2nd Tune, Rev. L. G. Hayne, in E♭.
178	German (Dix), in A.	103	1st Tune, H. J. Gauntlett, in E♭.
181	Henry Smart, in E♭.	"	2nd Tune, Ch. Gounod, in E♭.
257	German, in A minor.	133	H. J. Gauntlett, in E.
312	German (Dix), in A.	135	S. S. Wesley, in D.
323	Old Melody, in F.	217	Jno. Naylor, in F minor.
350	A. S. Cooper, in E♭.	272	S. S. Wesley, in D.
458	Henry Smart, in E♭.	382	German, in E.
487	Henry Smart, in E♭.	434	G. M. Garrett, in F.
499	S. S. Wesley, in E♭.	455	German (Bremen), in A minor.
514	R. Redhead, in D.		

No.	Composer.	No.	Composer.
563	J. Barnby, in E♭.		6.4.6.4.6.6.6.4.
582	1st Tune, German (Bremen), in A minor.	646	A. S. Sullivan, in A.
"	2nd Tune, James Turle, in E♭		6.6.8.4.6.6.8.4.
"	3rd Tune, H. J. Gauntlett, in F.	478	G. A. Macfarren, in D.
	7 OF 8.		6.5.6.5.
457	Samuel Reay, in F.	246	Ancient Melody (Geneva), in F.
	10 OF 8.	490	W. Jones, in G.
460	1st Tune, Ferdinand Hiller, in A.	628	Anonymous, in B minor.
"	2nd Tune, Anonymous, in E.		6.5.6.5.6.5.
	4.6.6.6.6.6.2.	594	Anonymous, in E♭
550	1st Tune, Rev. J. R. Lunn, in E♭.		6.5.6.5.6.5.6.5.
"	2nd Tune, Anonymous, in E.	168	Chas. Steggall, in G.
	4.6.4.6.4.6.4.6.	489	J. B. Calkin, in D.
639	J. Barnby, in D.	506	E. Bunnett, in E♭.
	4.4.7.7.6.	587	H. S. Oakeley, in G.
259	German (Minden), in G minor.	599	Anonymous, in G minor.
261	J. B. Calkin, in F.	644	Rev. J. B. Dykes, in F.
	4.6.10.4.		12 OF 6.5.
574	W. T. Best, in E.	474	J. Barnby, in D.
	5.5.5.5.	475	Henry Smart, in G.
461	Oliver A. King, in A♯	476	A. S. Sullivan, in F.
	5.5.5.5.6.5.6.5.		6.6.6.6.
542	Handel, in A.	138	J. Barnby, in E.
	6.6.6.6.3.6.	279	H. J. Gauntlett, in F.
339	Berthold Tours, in G.	626	1st Tune, H. J. Gauntlett, in F.
	6.4.6.6.	"	2nd Tune, J. Barnby, in E.
72	1st Tune, Henry Smart, in D♯.	645	J. Barnby, in E.
"	2nd Tune, E. J. Hopkins, in E.		6.6.6.6.6.6.
	6.4.6.4.6.6.4.	325	Old Melody, in E.
570	A. S. Sullivan, in G.	547	Rev. H. F. Sheppard, in B♭
571	Sir John Goss, in A.		8 OF 6.
	8 OF 6.4.	392	1st Tune, Berthold Tours, in E♭.
553	E. Silas, in C minor.	"	2nd Tune, Albert Lowe, in D.
	6.6.4.6.6.6.4.		9 OF 6.
591	1st Tune, Ferdinand Hiller, in E.	131	Berthold Tours, in G.
"	2nd Tune, Old Melody, in G.		6.7.6.7.6.6.6.6.
	6.6.6.6.4.4.4.4.	459	German (Nun danket), in G.
363	Old Melody (Burnham), in D.	472	German (Nun danket), in G.
607	Chas. Steggall, in C.		6.6.7.7.7.7.
	6.6.6.6.4.4.7.4.4.6.	435	Ferdinand Hiller, in F.
99	G. M. Garrett, in C.		6.6.6.6.8.8.
	6.6.6.4.8.8.4.	332	Old Melody (Burnham), in D.
548	1st Tune, Rev. J. B. Dykes, in D minor.	507	A. S. Sullivan, in D.
"	2nd Tune, H. J. Gauntlett, in D minor.	564	Sir John Goss, in E♭.
			6.6.6.6.6.6.8.
		372	Berthold Tours, in B♭.
		405	Berthold Tours, in B♭.

No.	Composer.	No.	Composer.
	6.6.8.6.6.8.	143	German (Lincoln), in D.
299	Old Melody (Hilary), in E.	199	1st Tune, H. J. Gauntlett, in G.
	6.6.6.8.8.6.	381	2nd Tune, S. S. Wesley, in C.
469	Henry Leslie, in C minor.	462	German (Lincoln), in D.
	6.8.6.8.	504	Ancient Melody, in E.
492	W. G. Cusins, in F.	541	H. J. Gauntlett, in G.
	6.6.8.10.	612	Ancient Melody in E.
241	Berthold Tours, in E minor.	622	H. J. Gauntlett, in E.
	6.6.8.6.6.8.6.6.		Ch. Gounod, in E♭.
207	Chas. Steggall, in E♭.		7.6.7.6.7.6.7.6.
	6.10.6.10.	20	J. Barnby, in E.
630	S. S. Wesley, in D.	35	Sir W. S. Bennett, in E♭.
	6.6.8.6.10.10.	109	S. S. Wesley, in G.
218	E. H. Thorne, in G minor.	117	T. E. Aylward, in E♭.
	6.10.10.6.	179	German (S. Theodulph), in C.
370	Ferdinand Hiller, in C.	225	A. S. Sullivan, in E♭.
	6.6.10.6.6.10.	252	German (S. Theodulph), in C.
361	G. M. Garrett, in E.	285	A. S. Sullivan, in G.
466	Rev. E. B. Whyley, in E.	287	Henry Smart, in E♭.
	7.7.7.3.	378	J. Barnby, in E.
202	Philip Armes, in F.	406	A. S. Sullivan, in G.
	7.7.7.3.7.3.	493	1st Tune, Berthold Tours, in F.
416	Ferdinand Hiller, in E♭.	512	2nd Tune, H. J. Gauntlett, in E♭.
	8 OF 7.5.	518	1st Tune, German, in E minor.
164	J. Barnby, in F.	518	2nd Tune, Rev. J. B. Dykes, in E♭.
	7.7.7.5.	518	1st Tune, Henry Smart, in E♭.
519	Chas. Steggall, in E♭.	578	2nd Tune, W. H. Monk, in E.
554	H. J. Gauntlett, in B♭.	578	A. S. Sullivan, in E♭.
593	1st Tune, German (Capetown), in D.	579	German (Passion), in E♭.
"	2nd Tune, Hon. and Rev. F. R. Grey, in F.	592	1st Tune, Old Melody, in G minor.
	7.7.7.5.7.7.5.	600	2nd Tune, Henry Smart, in E♭.
273	Samuel Reay, in B♭.	600	Part I., 1st Tune, J. Barnby, in E.
	7.7.7.7.5.	"	2nd Tune, Berthold Tours, in F.
244	E. H. Thorne, in F minor.	"	Part II., 1st Tune, A. Ewing, in D.
	7.7.7.7.5.7.5.	"	2nd Tune, Henry Hugo Pierson, in F. [in E.
30	E. G. Monk, in G.	"	Part III., 1st Tune, A. S. Cooper, 2nd Tune, Rev. J. B. Dykes, in D.
	7.5.6.5.6.	620	1st Tune, Henry Smart, in E.
353	J. Barnby, in E.	"	2nd Tune, Franz Weber, in D.
	7.5.7.5.8.5.	"	3rd Tune, H. J. Gauntlett, in E♭.
413	Sir John Goss, in E.	643	4th Tune, German, in C.
	7.6.7.6.7.7.5.7.7.5.	643	A. S. Sullivan, in E♭.
141	G. M. Garrett, in E♭.		10 OF 7.6.
	7.6.7.6.	30	Henry Smart, in E.
17	Ancient Melody, in E.		7.7.6.7.7.6.
		442	J. Barnby, in E♭.
		446	H. J. Gauntlett, in minor.
			7.6.7.6.8.8.
		73	1st Tune, Rev. J. B. Dykes, in G.
		636	2nd Tune, J. Barnby, in F.
			H. J. Gauntlett, in F.
			7.6.7.6.8.6.8.6.
		205	Philip Armes, in A minor.

No.	Composer.	No.	Composer.
	7.6.7.6.8.8.7.7.		8.6.8.6.4.4.8.
215	J. B. Calkin, in E minor.	81	Henry Smart, in E♭.
	7.8.7.8 (WITH ALLELUIA).		8.7.8.7.4.7.
293	H. G. Gauntlett, in C	115	Ch. Gounod, in E♭.
	7.8.7.8.7.7.	484	E. J. Hopkins, in A♯.
509	1st Tune, A. S. Sullivan, in E.	555	E. J. Hopkins, in A♯.
"	2nd Tune, J. Barnby, in F.	561	E. J. Hopkins, in A♯.
	7.7.8.7.7.7.8.7.		8.4.7.8.4.7.
533	J. Barnby, in A.	59	J. Stainer, in C.
	7.7.7.11.11.8.		8.8.8.8.4.4.8.
142	Ch. Gounod, in C.	465	1st Tune, Anonymous, in F.
	8.3.3.6.	"	2nd Tune, J. Barnby, in E.
44	S. S. Wesley, in E.		8.8.7.7.8.8.7.4.
	8.5.8.3.	275	Chas. Steggall, in F.
597	1st Tune, A. S. Sullivan, in A.		8.9.8.8.9.8.6.6.4.8.8.
"	2nd Tune, W. S. Hoyte, in E♭.	118	1st Tune, German, in D.
	8.8.6.6.3.	"	2nd Tune, E. H. Thorne, in B♭.
38	J. Stainer, in D minor.	545	E. H. Thorne, in B♭.
	8.5.8.5.8.4.3.		8.8.8.5.
532	1st Tune, A. S. Sullivan, in F.	443	A. H. D. Troyte, in E♭.
"	2nd Tune, Oliver A. King, in A.		8.6.8.6.8.8.
	8.4.8.8.	345	Anonymous, in E♭.
192	Henry Smart, in E.		8.6.8.8.6.
	8.8.8.4.	329	H. J. Gauntlett, in E.
90	Ch. Gounod, in D.	393	H. J. Gauntlett, in E.
319	Samuel Reay, in G.		8.8.8.6.
368	Jno. Naylor, in E♭.	16	J. Barnby, in E♭.
524	1st Tune, S. S. Wesley, in E♭.	403	J. Barnby, in E♭.
"	2nd Tune, E. H. Thorne, in E.		8.8.8.6.8.8.8.6.
569	1st Tune, A. H. D. Troyte, in E♭.	82	1st Tune, Hopkins, in B♭.
"	2nd Tune, Philip Armes, in F.	"	2nd Tune, Rev. Sir F. A. G. Ouseley, in C.
	8.4.8.4.8.8.8.4.		8.6.8.6.8.6.
79	1st Tune, Henry Smart, in E.	429	1st Tune, James Turle, in D.
"	2nd Tune, Ch. Steggall, in E.	"	2nd Tune, Rev. J. B. Dykes, in E♭.
	8.4.8.8.4.4.7.		8.6.8.6.6.6.6.
55	J. Barnby, in E♭.	617	J. Barnby, in E♭.
	8.8.6.4.		8.8.6.8.8.6.
307	J. Barnby, in G.	256	J. Barnby, in E♭.
	8.6.8.4.	270	German, in D.
420	1st Tune, G. M. Garrett, in E.	394	German, in D.
"	2nd Tune, Samuel Reay, in B♭.	413	Henry Smart, in G.
615	Sir John Goss, in A♯.	418	German, in F.
	8.8.7.4.4.4.	503	German, in F.
281	Anonymous, in G.	575	Henry Smart, in G.
	8.8.6.8.8.6.4.4.6.		8.6.8.8.8.6.
371	Anonymous, in A.	517	Ferdinand Hiller, in G.

No.	Composer.	No.	Composer.
	8.8.8.6.6.8.6.	488	German in E.
221	1st Tune, J. Barnby, in F.	529	Old Melody, in A.
"	2nd Tune, Samuel Reay, in D minor.	534	1st Tune, E. J. Hopkins, in D.
	8.7.8.7.6.6.6.7.	"	2nd Tune, H. J. Gauntlett, in C.
616	German (Ein feste Burg), in D.	543	Henry Smart, in C.
	8.7.8.7.	609	Henry Smart, in C.
			8 OF 8.7.
27	German, in G.	21	Sir John Goss, in E.
71	Rev. J. B. Dykes, in E♭.	98	Henry Smart, in F.
80	E. J. Hopkins, in A minor.	114	A. S. Sullivan, in G.
95	German, in G.	132	Henry Smart, in E.
108	R. Redhead, in E♭.	250	J. Barnby, in G minor.
166	Rev. J. B. Dykes, in E♭.	297	Rev. J. B. Dykes, in E.
271	Rev. J. B. Dykes, in D.	305	Old Melody, in A.
322	W. Metcalfe, in D.	313	Old Melody, in A.
373	German in G.	314	W. S. Hoyte, in B♭.
383	Albert Lowe, in E♭.	341	Berthold Tours, in D.
400	G. M. Garrett, in A♭.	379	Henry Smart, in F.
452	1st Tune, H. J. Gauntlett, in E minor.	398	Mendelssohn, in B♭.
"	2nd Tune, Mrs. M. Bartholomew, in B♭.	411	J. Barnby, in F.
470	1st Tune, German, in G.	430	F. A. W. Docker, in A.
"	2nd Tune, H. G. Trembath, in G.	513	Henry Smart, in F.
551	Mrs. M. Bartholomew, in B♭.	520	Rev. J. B. Dykes, in E.
	8.7.8.7.7.7.	544	A. S. Sullivan, in G.
		601	A. S. Sullivan, in G.
			8.8.7.8.8.7.
91	1st Tune, German (Dretzel), in E♭.	37	H. J. Gauntlett, in F minor.
"	2nd Tune, J. Barnby, in E♭.	140	Henry Smart, in D.
106	Henry Smart, in E minor.	242	J. Barnby, in F minor.
148	Ch. Gounod, in G.	291	Henry Smart, in E♭.
235	Ch. Gounod, in G.	324	H. J. Gauntlett, in G.
290	German, in C.	396	German, in G.
301	German, in C.	638	Part I., German in G.
308	German, in C.	"	Part II., Anonymous, in D.
375	Ch. Gounod, in G.	"	Part III., Anonymous, in G.
387	German, in C.		8.7.8.7.7.7.7.
401	German, in C.	41	Sir J. Benedict, in F.
614	Ch. Gounod, in G.		8.7.8.7.8.7.7.
	6 OF 8.7.	137	Henry Smart, in E♭.
36	Ch. Gounod, in E♭.		8.7.8.7.8.8.7.
188	E. J. Hopkins, in A.	116	German, in A♭ (Luther's Hymn).
229	Chas. Steggall, in E♭.		8.8.8.8.7.7.
230	German (Mannheim), in E.	454	H. J. Gauntlett, in E♭.
243	Rev. J. B. Dykes, in A minor.		8.7.8.7.7.7.7.
310	H. B. Walmisley, in G.	248	German, in E.
364	Rev. J. B. Dykes, in E♭.		12 OF 8.7.
384	J. Stainer, in E♭.	340	Samuel Reay, in A.
426	H. J. Gauntlett, in C.		8.7.8.7.7.7.7.8.7.8.7.
428	Henry Smart, in C.	360	Ferdinand Hiller, in A minor.
431	1st Tune, E. J. Hopkins, in E♭.		8.8.8.8.8.10.
"	2nd Tune, Henry Lahee, in D.	100	E. G. Monk, in C.
433	German (Mannheim), in E.		
450	1st Tune, Rev. J. B. Dykes, in E♭.		
"	2nd Tune, H. J. Gauntlett, in F minor.		
464	1st Tune, Henry Smart, in C.		
"	2nd Tune, H. J. Gauntlett, in A.		

No.	Composer.	No.	Composer.
	8.8.8.8.11.	439	1st Tune, J. Barnby, in E.
537	1st Tune, James Turle, in C.	"	2nd Tune, E. J. Hopkins, in A?
"	2nd Tune, Anonymous, in D.	444	W. T. Best, in A.
	9.9.8.9.9.8.		6 of 10.
112	G. A. Macfarren, in G.	87	Henry Smart, in D.
	9.9.8.9.9.8.6.6.4.8.8.	130	Sir John Goss, in E?
539	Ferdinand Hiller, in B?		11.11.11.5.
	10.4.10.6.	448	1st Tune, E. Silas, in E?
233	E. H. Thorne, in D.	"	2nd Tune, G. M. Garrett, in G.
	10.6.10.4.	633	J. Barnby, in E?
239	E. G. Monk, in G minor.		11.10.11.10.9.11.
	10.4.6.6.6.6.10.4.	602	J. Barnby, in A.
538	Samuel Reay, in D.		11.10.11.10.
	10.4.10.4.10.10.	53	J. Stainer, in C.
565	J. Barnby, in C.		11.10.11.10.10.10.
	10.10.6.6.	590	J. Barnby, in E?
111	Ch. Gounod, in C Minor.		5 OF 11.
	10.6.10.6.	284	A. S. Sullivan, in A?
240	Chas. Steggall, in E?		4 OF 12.
385	Chas. Steggall, in E?	515	A. S. Sullivan, in A.
	10.10.6.6.10.		14.4.14.4.
376	S. S. Wesley, in E?	347	Berthold Tours, in A.
	10.10.10.6.		14.7.7.6.6.
367	Henry Smart, in E?	296	Henry Smart, in E?
	10.10.7.		4 OF 15.
479	J. Barnby, in C.	288	J. Barnby, in F.
526	J. Barnby, in D.		IRREGULAR.
	10.10.7.10.	8	G. A. Macfarren, in D.
200	Henry Smart, in C.	128	Old Melody (Portuguese Hymn), in A.
	10.10.10.10.	129	J. Barnby, in A.
4	E. H. Thorne, in E.	189	J. Barnby, in D.
32	A. H. D. Troyte, in E?	274	H. J. Gauntlett, in C.
47	T. Hewlett, in D.	295	J. Barnby, in D.
74	1st Tune, E. J. Hopkins, in A?	505	1st Tune, Ferdinand Hiller, in D minor.
"	2nd Tune, Sir John Goss, in C.	"	2nd Tune, Chas. Steggall, in A minor.
83	J. Barnby, in E.	527	A. H. D. Troyte, in G.
101	J. Barnby, in B?	536	John Hopkins, in E?
185	Sir F. A. G. Ouseley, in G minor.	638	Part II., Anonymous, in D.
228	J. Langran, in F.	640	J. Barnby, in C.
377	E. H. Thorne, in E.		

O TRINITY OF BLESSED LIGHT.

I L.M.

G. M. GARRETT, Mus.D.

Handwritten musical score for 'O TRINITY OF BLESSED LIGHT.' The score is in G major (one sharp) and common time (C). It consists of two systems of staves. The first system has a treble and bass staff. The tempo is marked '♩ = 60. f' (forte). The second system also has a treble and bass staff, ending with a double bar line and repeat signs.

THE FLAMING SUN HAS SUNK IN NIGHT.

2 L.M.

BERTHOLD TOURS.

Handwritten musical score for 'THE FLAMING SUN HAS SUNK IN NIGHT.' The score is in G major (one sharp) and common time (C). It consists of two systems of staves. The first system has a treble and bass staff. The tempo is marked '♩ = 72.' (moderate). The second system also has a treble and bass staff, ending with a double bar line and repeat signs.

3 O BLEST CREATOR, GOD MOST HIGH.

L.M.

J. BARNBY.

Handwritten musical score for 'O BLEST CREATOR, GOD MOST HIGH.' The score is in G major (one sharp) and common time (C). It consists of two systems of staves. The first system has a treble and bass staff. The tempo is marked '♩ = 58. mf' (mezzo-forte). The second system also has a treble and bass staff, ending with a double bar line and repeat signs. A 'p' (piano) marking is visible in the second system.

O WHAT THEIR JOY AND THEIR GLORY MUST BE.

4 4 of 10.

E. H. THORNE.

♩ = 88. *mf* *cres.*

f *dim.*

last verse.
f
One. A - men.

O DAY OF JOY, WHEN FIRST THE LIGHT.

5 L.M.

J. BARNBY.

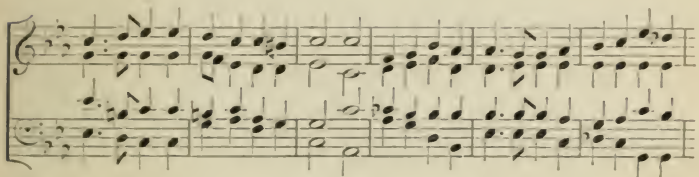
♩ = 56. *f*

✓
THIS DAY THE BLESSED TRINITY.

6

D.C.M.

SAMUEL REAY, Mus.Bac., Oxon.

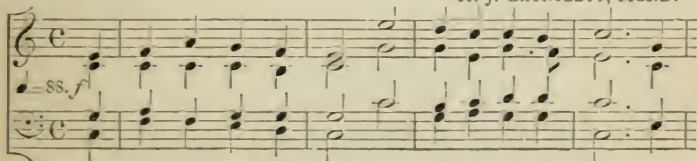


AGAIN THE HOLY MORN.

7

C.M.

H. J. GAUNTLETT, Mus.D.



8 COME, LET US ALL WITH ONE ACCORD.

8.8.6.

G. A. MACFARREN.

♩ = 84. *f* 1. Come, let us all with one ac - cord . . A - dore and

mag - ni - fy the LORD, And fes - tal ser - vice pay;

2. On this the Day that God hath blest, . . *p* The day of

peace and heav'n - ly rest, *f* The LORD's own ho - ly Day;

7. Still on this day with trum - pet sound The Gos - pel

notes are ring - ing round, To call the world to

pray : 8. Then on this day let us a - dore Our God, and

sup - pli - ca - tion pour, That, when worlds pass a -

- way, 9. Thro' CHRIST's dear grace our souls may rest In peace and

joy for e - ver blest Till the great Judg - ment Day. A - men.

THIS DAY THE FATHER, SOURCE OF ALL.

9 C.M.

Old Melody.

♩ = 58.

WHEN IN SILENCE AND IN SHADE.

IO 5 of 7.

HENRY SMART.

THIS IS THE DAY THE LIGHT WAS MADE, *and*
AGAIN THE LORD OF LIFE AND LIGHT.

II & 12 c.m.

Old Melody.

BLEST MORNING, WHOSE FIRST DAWNING RAYS.

13 c.m.

H. J. GAUNTLETT, Mus.D.

THIS DAY, BY THY CREATIVE WORD.

14

L.M.

RICHARD REDHEAD.

88.

Musical score for hymn 14, 'This Day, by Thy Creative Word.' The score is in common time (C) and consists of two systems of two staves each. The first system shows the beginning of the hymn with a treble and bass staff. The second system shows the end of the hymn with a double bar line and repeat signs.

BLEST MAKER OF THE LIGHT, BY WHOM.

15

L.M.

S. WEBBE.

63.

Musical score for hymn 15, 'Blest Maker of the Light, by Whom.' The score is in common time (C) and consists of two systems of two staves each. The first system shows the beginning of the hymn with a treble and bass staff. The second system shows the end of the hymn with a double bar line and repeat signs.

O THOU, WHO IN THE LIGHT DOST DWELL.

16

8.8.8.6.

J. BARNBY.

58.

Musical score for hymn 16, 'O Thou, who in the Light dost dwell.' The score is in common time (C) and consists of two systems of two staves each. The first system shows the beginning of the hymn with a treble and bass staff. The second system shows the end of the hymn with a double bar line and repeat signs.

BE PRESENT, HOLY FATHER.

17

4 of 76.

Ancient Melody.

Musical score for "BE PRESENT, HOLY FATHER." in G major (one sharp) and common time (C). The tempo is marked "4 of 76." The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is written in a simple, homophonic style with block chords and moving lines.

18

6 of 7.

GLORY TO THE GLORIOUS ONE.

A. S. COOPER.

Musical score for "GLORY TO THE GLORIOUS ONE." in B-flat major (two flats) and common time (C). The tempo is marked "6 of 7." The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is written in a simple, homophonic style with block chords and moving lines.

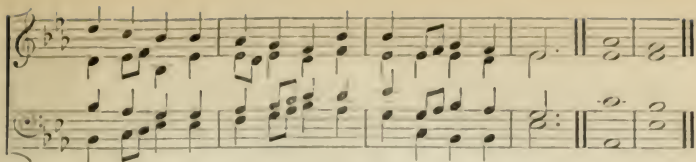
BEHOLD, THE TOMB ITS PREY RESTORES.

19

C.M.

Ancient Melody.

Musical score for "BEHOLD, THE TOMB ITS PREY RESTORES." in B-flat major (two flats) and common time (C). The tempo is marked "C.M." (Common Measure). The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is written in a simple, homophonic style with block chords and moving lines.

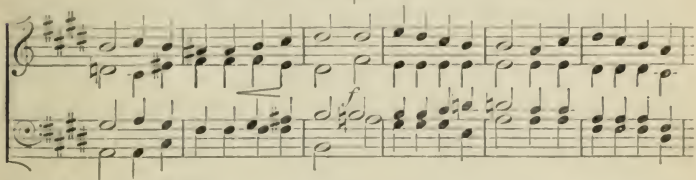
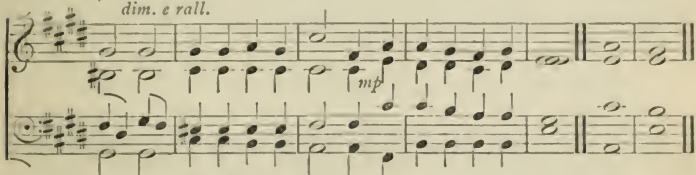


20

O DAY OF REST AND GLADNESS.

8 of 7.6.

J. BARNDY.

*dim. e rall.*

21

BRIGHTNESS OF THE FATHER'S GLORY.

8 of 8.7.

Sir JOHN GOSS.

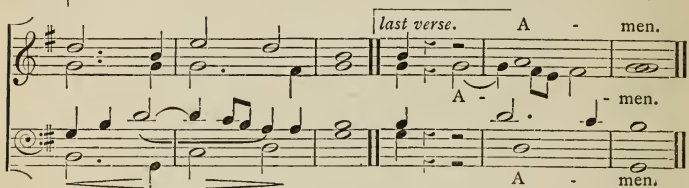
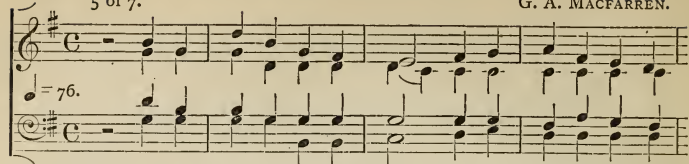


22

LO! THE FIRMAMENT DOTH BEAR.

5 of 7.

G. A. MACFARREN.

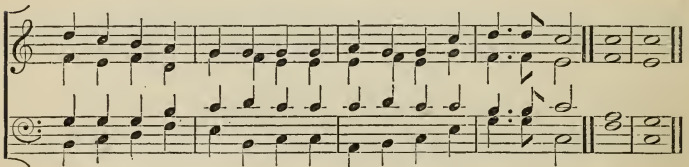
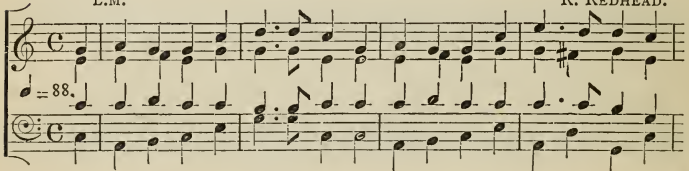


23

THE BIRD, THE HARBINGER OF LIGHT.

L.M.

R. REDHEAD.

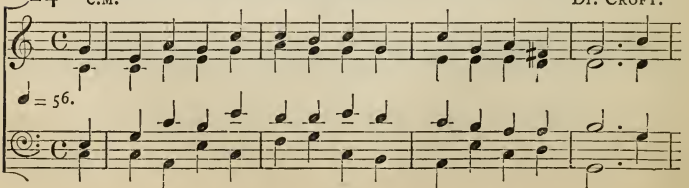


O BOUNTEOUS FRAMER OF THE GLOBE.

24

C.M.

Dr. CROFT.

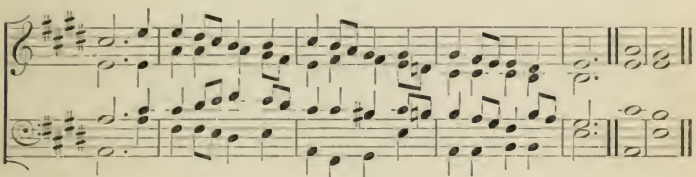




LO, NIGHT AND CLOUDS AND DARKNESS WRAP.

171 - 25 D.C.M.

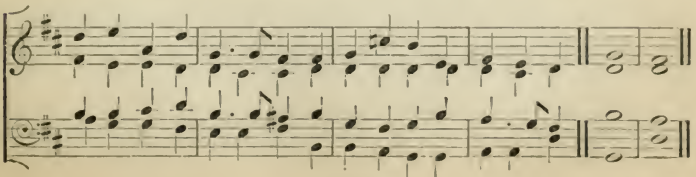
E. J. HOPKINS.



MOST HOLY GOD, ENTHRONED ON HIGH.

26 L.M.

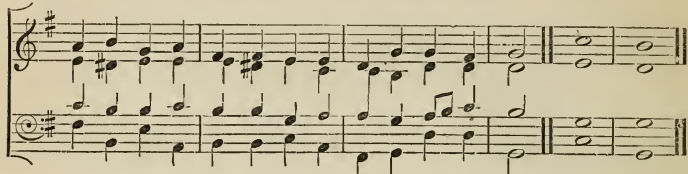
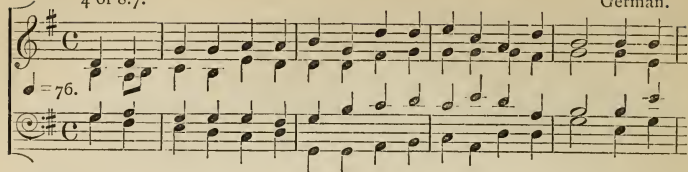
C. H. H. PARRY.



27 LO, THE GOLDEN SUN IS SHINING.

4 of 8.7.

German.

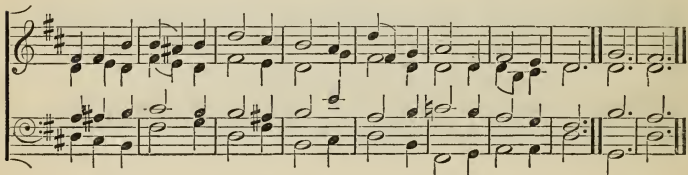
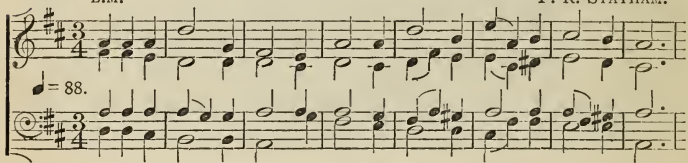


LORD OF ALL POWER, AT WHOSE COMMAND.

28

L.M.

F. R. STATHAM.

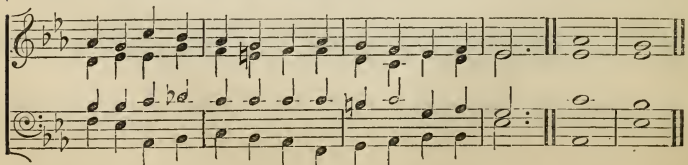


DREAD TRINITY IN UNITY.

29

C.M.

S. S. WESLEY, Mus.D.

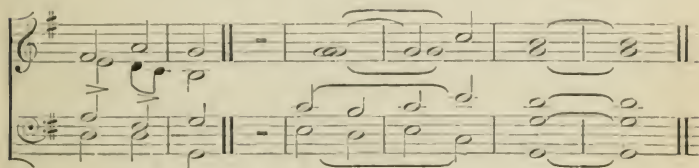
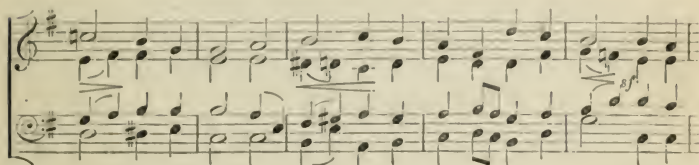
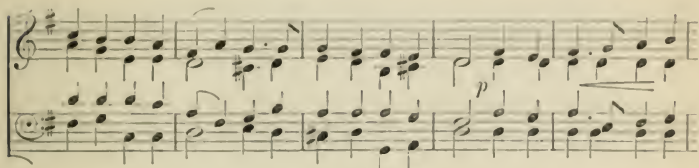
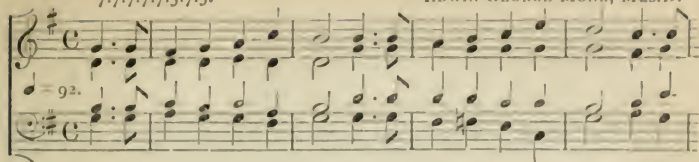


GLORY OF THE HIGHEST HEAVEN.

30

7-7-7-7-7-5-7-5.

EDWIN GEORGE MONK, Mus.D.

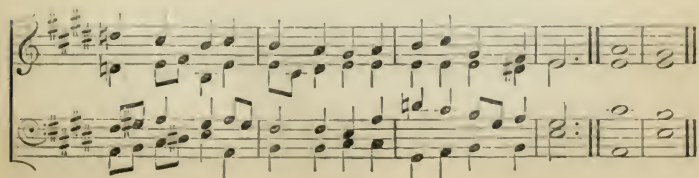
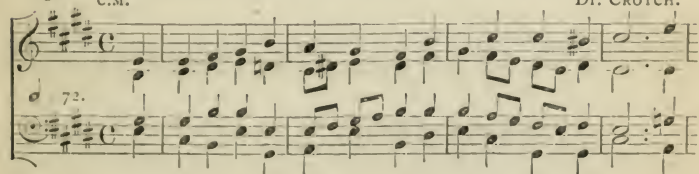


TO-DAY, O LORD, THY WILL RESOLVES.

31

C.M.

Dr. CROTCH.



ANGELS OF PEACE, LOOK DOWN FROM HEAVEN

4 of 10.

AND MOURN.

A. H. D. TROYTE.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system contains the first four measures of the song, and the second system contains the next four measures, ending with a double bar line. The notes are as follows:

Measure	Treble Staff (Melody)	Bass Staff (Accompaniment)
1	G4 (quarter), A4 (quarter)	G2 (quarter), B1 (quarter)
2	B4 (quarter), C5 (quarter)	A2 (quarter), B2 (quarter)
3	D5 (quarter), C5 (quarter)	C3 (quarter), D3 (quarter)
4	B4 (quarter), A4 (quarter)	B2 (quarter), A2 (quarter)
5	G4 (quarter), F#4 (quarter)	G2 (quarter), F#2 (quarter)
6	E4 (quarter), D4 (quarter)	E2 (quarter), D2 (quarter)
7	C4 (quarter), B3 (quarter)	C2 (quarter), B1 (quarter)
8	A3 (quarter), G3 (quarter)	A2 (quarter), G2 (quarter)

O WONDROUS LOVE, THAT RENDS IN TWAIN.

L.M.

J. STAINER, Mus.D.

35. 3/4 D.M. 3. STAMMER, MUSIC.

p

cres.

dim.

HAIL, THOU KING OF SAINTS ASCENDING.

P.M.

HENRY SMART.

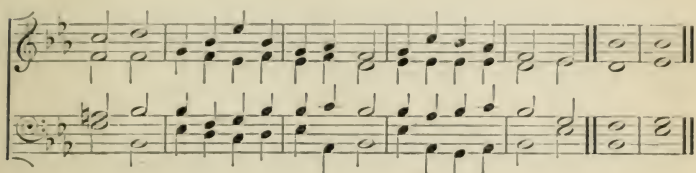
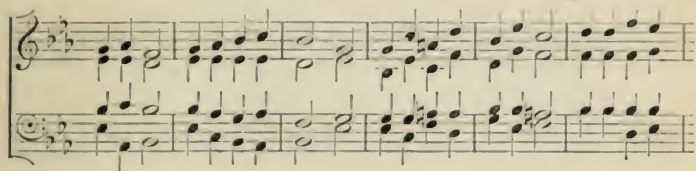
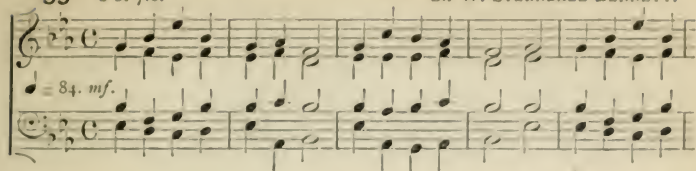
THE BIRD SONG.

♩ = 76.

JESU, SOLACE OF THE SOUL.

35 8 of 7.6.

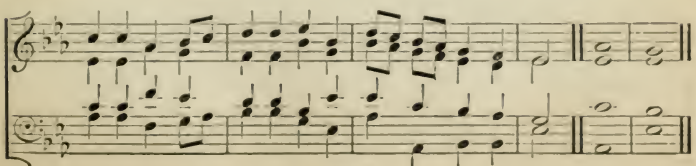
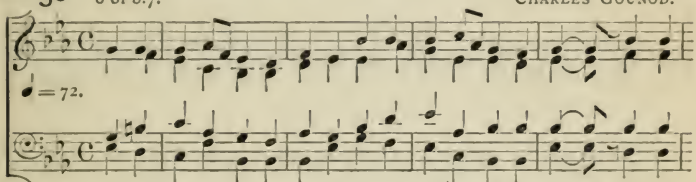
Sir W. STERNDALÉ BENNETT.



SON OF MAN AND MAN OF SORROW.

15-36 6 of 8.7.

CHARLES GOUNOD.



PONDER THOU THE CROSS ALL HOLY.

37 8.8.7.8.8.7.

H. J. GAUNTLETT, Mus.D.

First system of music for 'Ponder Thou the Cross All Holy'. It consists of a treble and bass staff in 3/4 time, key of B-flat major. The tempo is marked '♩ = 88.'. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff provides a harmonic accompaniment with chords.

Second system of music. The treble staff continues the melody with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff continues the accompaniment. A 'cres.' (crescendo) marking is placed above the treble staff.

Third system of music. The treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff continues the accompaniment. A 'p' (piano) marking is placed below the treble staff, and a 'cres.' (crescendo) marking is placed above the treble staff.

Fourth system of music. The treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff continues the accompaniment. A 'dim.' (diminuendo) marking is placed above the treble staff, and a 'p' (piano) marking is placed below the treble staff.

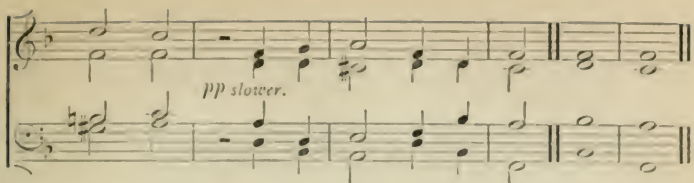
ARE THY TOILS AND WOES INCREASING?

38 P.M.
Voices in unison.

J. STAINER, Mus.D.

First system of music for 'Are Thy Toils and Woes Increasing?'. It consists of a treble and bass staff in 4/4 time, key of B-flat major. The tempo is marked '♩ = 76.'. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff provides a harmonic accompaniment with chords.

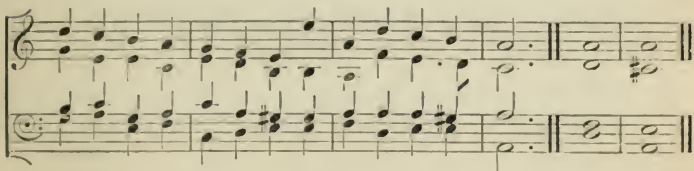
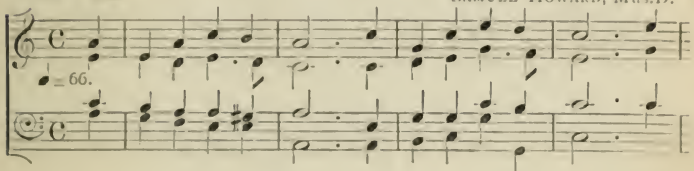
Second system of music. The treble staff continues the melody with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff continues the accompaniment. A 'cres.' (crescendo) marking is placed above the treble staff.



LAST OF CREATION'S DAYS.

39 S.M.

SAMUEL HOWARD, Mus.D.



HE SLEEPS, AND FROM HIS OPEN SIDE.

40 L.M.

German.



CHRIST, THE LIFE OF ALL THE LIVING.

4I 8.7.8.7.7.7 7.7.

Sir JULIUS BENEDICT.

Musical score for "The Rose Tree" by John Barlett. The score is in common time (C) and features a melody in the treble clef and a bass line in the bass clef. The tempo is marked as ♩ = 66. The key signature has one sharp (F#). The melody begins with a forte (f) dynamic and ends with a piano (p) dynamic. The bass line consists of a steady accompaniment of eighth notes.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The piece concludes with a double bar line and repeat dots.

O WORLD ! BEHOLD UPON THE TREE.

42 6 of 8.

J. BARNBY.

The first system of the musical score for 'The Swan Song' is shown. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and common time (C). The tempo is marked '♩ = 58.' and the dynamics are 'p' (piano) and 'cres.' (crescendo). The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line starts with a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The system ends with a double bar line.

GO TO DARK GETHSEMANE.

43 6 of 7.

Rev. Sir F. A. G. OUSELEY.

First system of musical notation for 'GO TO DARK GETHSEMANE.' It consists of a treble and bass staff. The key signature is one sharp (F#). The time signature is common time (C). The tempo/meter is indicated as 69. The dynamics are marked with a piano (p) and a crescendo (cres.).

Second system of musical notation for 'GO TO DARK GETHSEMANE.' It continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.

Third system of musical notation for 'GO TO DARK GETHSEMANE.' It concludes the piece with a final cadence. The dynamics are marked with a piano (p) and a rallentando (rall.).

JESU, LET THY SUFFERINGS EASE US.

44 8.3 3.6.

S. S. WESLEY, Mus.D.

First system of musical notation for 'JESU, LET THY SUFFERINGS EASE US.' It consists of a treble and bass staff. The key signature is one sharp (F#). The time signature is common time (C). The tempo/meter is indicated as 69. The dynamics are marked with a piano (p) and a crescendo (cres.).

Second system of musical notation for 'JESU, LET THY SUFFERINGS EASE US.' It concludes the piece with a final cadence. The dynamics are marked with a piano (p).

O LOVE DIVINE, WHAT HAST THOU DONE?

45 6 of 8.

HENRY SMART

$\text{♩} = 54.$

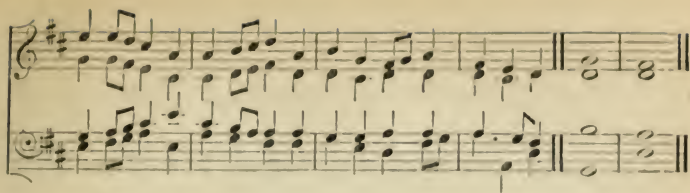
OH! WHO LIKE THEE, SO CALM, SO BRIGHT.

46

D.L.M.

Old Melody.

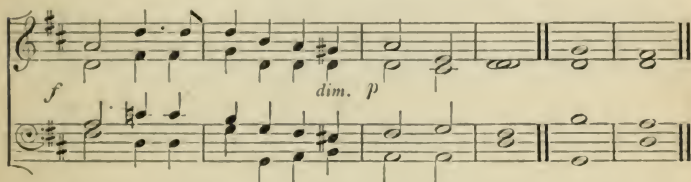
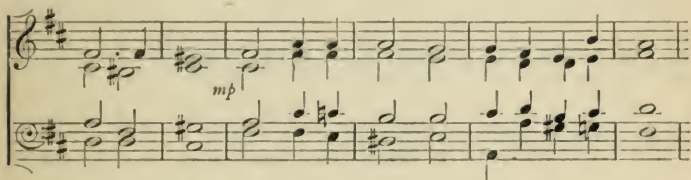
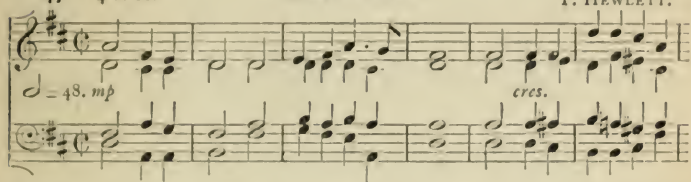
$\text{♩} = 66. \text{mp}$



SLAIN FOR MY SOUL, FOR ALL MY SINS
DEFAMED.

47 4 of 10.

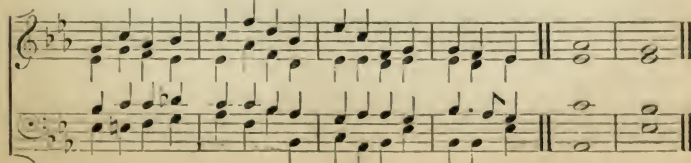
T. HEWLETT.



TAKE UP THY CROSS, THE SAVIOUR SAID.

48 L.M.

E. J. HOPKINS.



AT LENGTH SIX DAYS THEIR COURSE HAVE

49

L.M.

RUN.

Rev. J. B. DYKES, Mus.D.

$\text{♩} = 80. \text{ mf}$

Handwritten musical score for the hymn 'At Length Six Days Their Course Have Run'. It consists of two systems of staves. The first system has a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked '♩ = 80.' and the dynamic is 'mf'. The second system continues the melody and includes a 'cres.' (crescendo) marking and a 'f' (forte) dynamic. The piece ends with a double bar line and a final chord.

SABBATH OF THE SAINTS OF OLD.

50

6 of 7.

Old Melody.

$\text{♩} = 76. \text{ mf}$

Handwritten musical score for the hymn 'Sabbath of the Saints of Old'. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked '♩ = 76.' and the dynamic is 'mf'. The second and third systems continue the melody and include various musical notations such as slurs, ties, and a final double bar line.

FRAMER OF THE EARTH AND SKY.

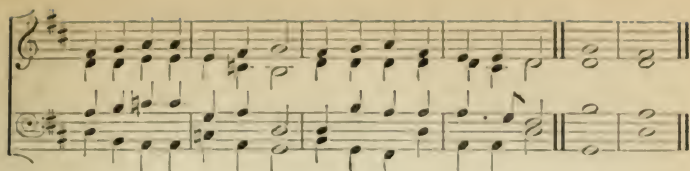
51

7s.

German.

$\text{♩} = 72.$

Handwritten musical score for the hymn 'Framer of the Earth and Sky'. It consists of two systems of staves. The first system has a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked '♩ = 72.'. The second system continues the melody and includes a final double bar line.

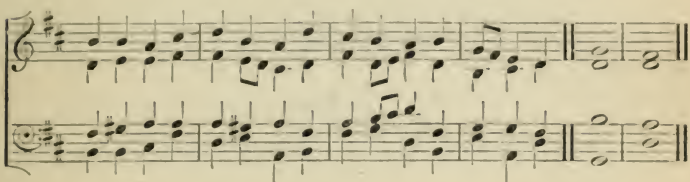


AGAIN THE DAYLIGHT FILLS THE SKY.

52

L.M.

German.

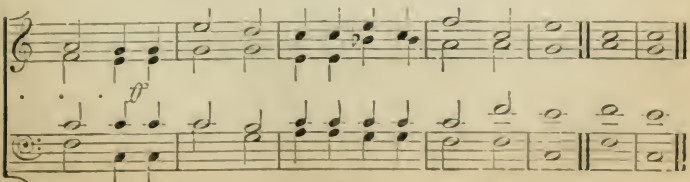
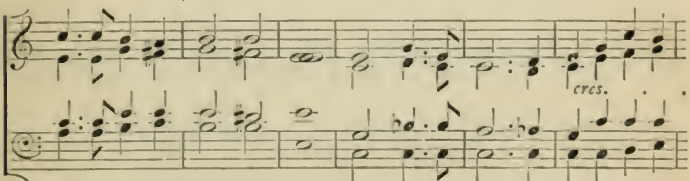


NOW, WHEN THE DUSKY SHADES OF NIGHT
RETREATING.

53

4 of 11.10.

JOHN STAINER, Mus.D.



AS THE SUN DOTH DAILY RISE.

54

7s.

PHILIP ARMES, Mus.D.

$\text{♩} = 80.$ *mf* *f*

dim. *p*

cres. *f*

UPRAISED FROM SLEEP, TO THEE WE KNEEL.

55

8.4.8.8.4.4.7.

J. BARNBY.

$\text{♩} = 66.$ *p* *cres.* *f*

cres. *dim.* *p*

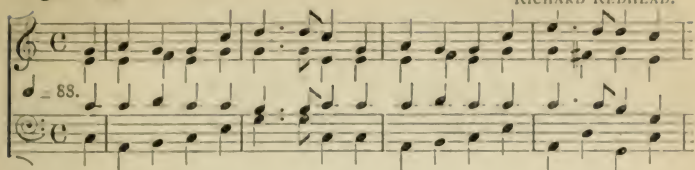
rit. *pp*

AWAKE, MY SOUL, AND WITH THE SUN.

56

L.M.

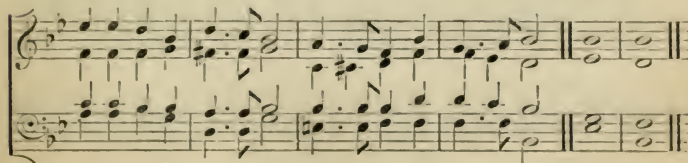
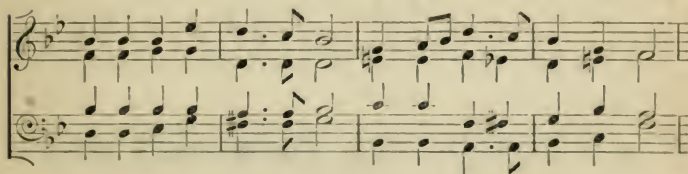
RICHARD REDHEAD.



EVERY MORNING MERCIES NEW.

64-57 6 of 7.

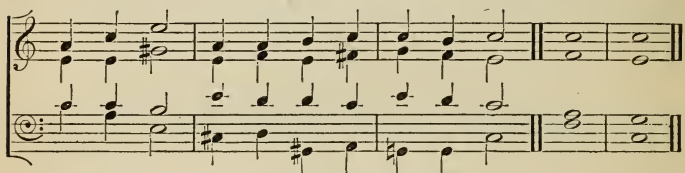
E. J. HOPKINS.



CHRIST, WHOSE GLORY FILLS THE SKIES.

58 6 of 7.

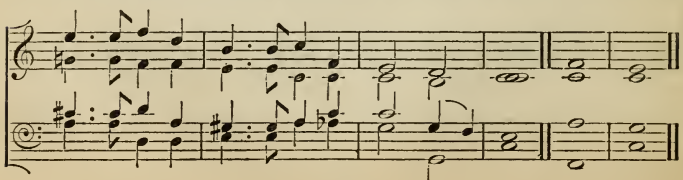
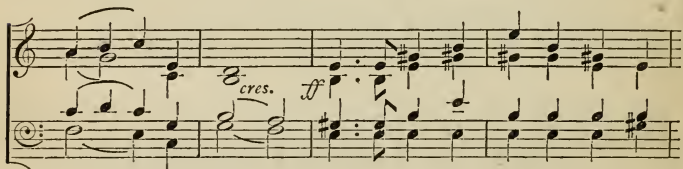
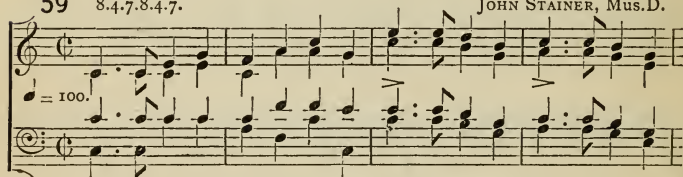
S. S. WESLEY, Mus.D.



COME, MY SOUL, THOU MUST BE WAKING.

59 8.4.7.8.4.7.

JOHN STAINER, Mus.D.



FORTH IN THY NAME, O LORD, WE GO.

60

L.M.

JNO. NAYLOR, Mus.D.

Handwritten musical score for the hymn 'FORTH IN THY NAME, O LORD, WE GO.' The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The tempo is marked 'L.M.' (Lento Moderato). The time signature is common time. The key signature is one sharp (F#). The score consists of two systems of music. The first system has a tempo marking of 69. The second system ends with a double bar line and repeat signs. The music is a simple, hymn-like melody with a steady accompaniment.

NEW EVERY MORNING IS THE LOVE.

61

L.M.

H. J. GAUNTLETT, Mus.D.

Handwritten musical score for the hymn 'NEW EVERY MORNING IS THE LOVE.' The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The tempo is marked 'L.M.' (Lento Moderato). The time signature is common time. The key signature is one sharp (F#). The score consists of two systems of music. The first system has a tempo marking of 72. The second system ends with a double bar line and repeat signs. The music is a simple, hymn-like melody with a steady accompaniment.

O GOD, BEFORE THE SUN'S BRIGHT BEAMS.

62

C.M.

PHILIP ARMES, Mus.D.

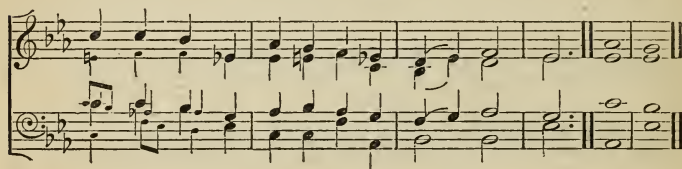
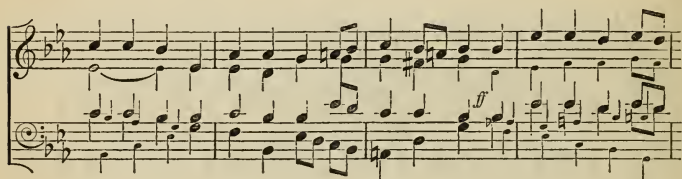
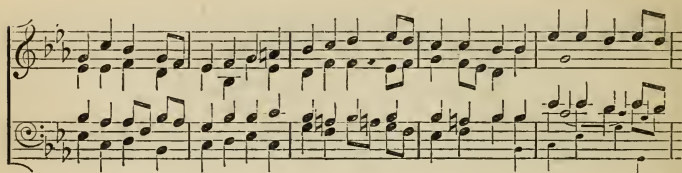
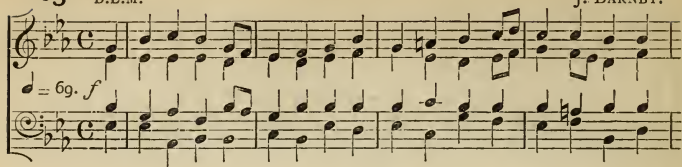
Handwritten musical score for the hymn 'O GOD, BEFORE THE SUN'S BRIGHT BEAMS.' The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The tempo is marked 'C.M.' (Crescendo Moderato). The time signature is common time. The key signature is one sharp (F#). The score consists of two systems of music. The first system has a tempo marking of 66. The second system ends with a double bar line and repeat signs. The music is a simple, hymn-like melody with a steady accompaniment. The score includes dynamic markings: 'dim.' (diminuendo) and 'pp' (pianissimo).

SING TO THE LORD A JOYFUL SONG.

63

D.L.M.

J. BARNBY.

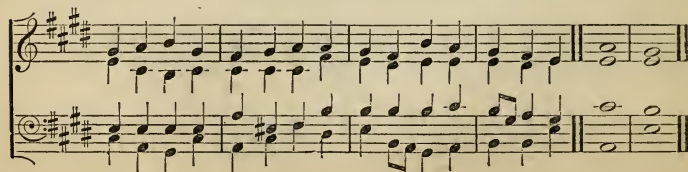


COME, HOLY GHOST, WITH GOD THE SON.

64

L.M.

S. WEBBE.

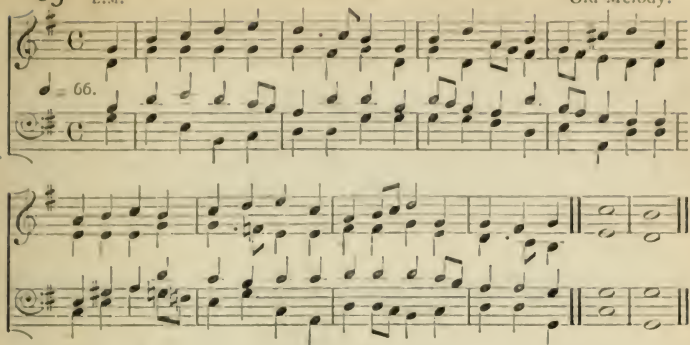


O GOD OF TRUTH, ALMIGHTY LORD.

65

L.M.

Old Melody.

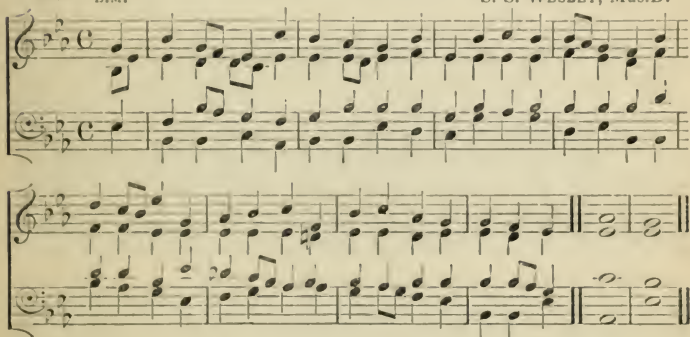


BEHOLD, THE RADIANT SUN ON HIGH.

66

L.M.

S. S. WESLEY, Mus.D.

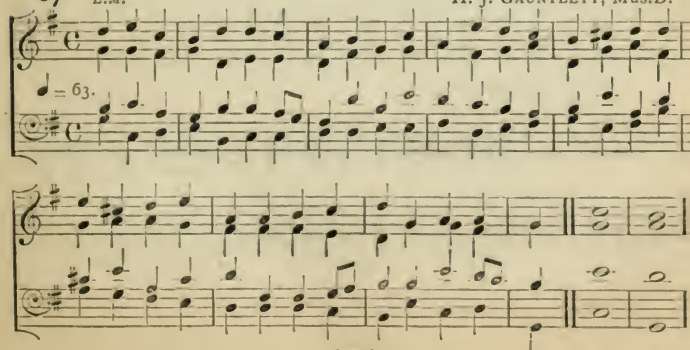


ALL PRAISE TO GOD, IN LIGHT ARRAYED.

67

L.M.

H. J. GAUNTLETT, Mus.D.



ALMIGHTY GOD, THY THRONE ABOVE.

68

L.M.

CHAS. STEGGALL, Mus.D.

$\text{♩} = 66 \text{ mf}$

AS NOW THE SUN'S DECLINING RAYS.

69

C.M. (First Tune.)

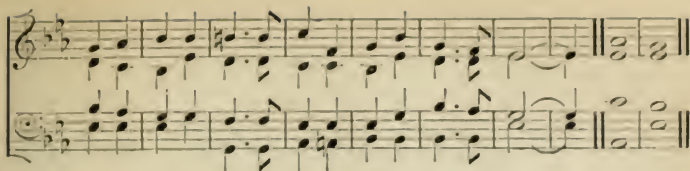
A. R. REINAGLE.

$\text{♩} = 66.$

(Second Tune.)

J. BARNBY.

$\text{♩} = 66.$

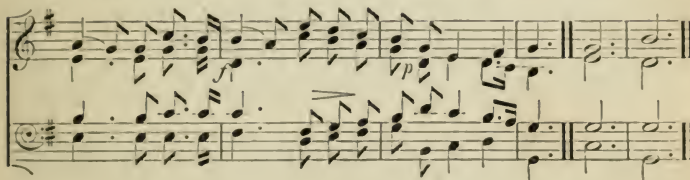
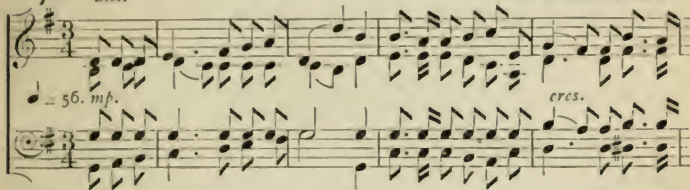


BEFORE THE ENDING OF THE DAY.

70

L.M.

G. A. MACFARREN.

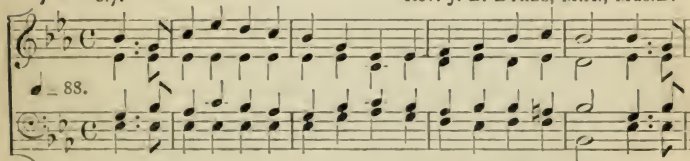


GLADDENING LIGHT, THE BRIGHT FORTH-SHEWING.

71

8.7.

Rev. J. B. DYKES, M.A., Mus.D.



THE SUN IS SINKING FAST.

72 6.4.6.6. (First Tune.)

HENRY SMART.

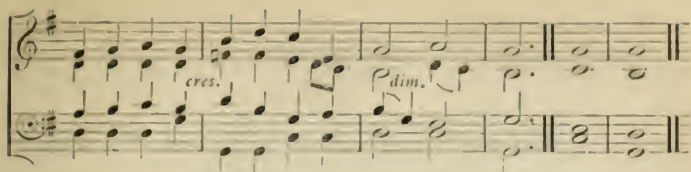
(Second Tune.)

E. J. HOPKINS.

THE DAY IS PAST AND OVER.

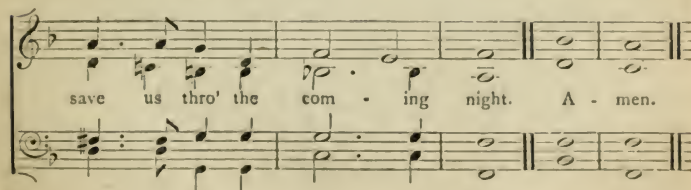
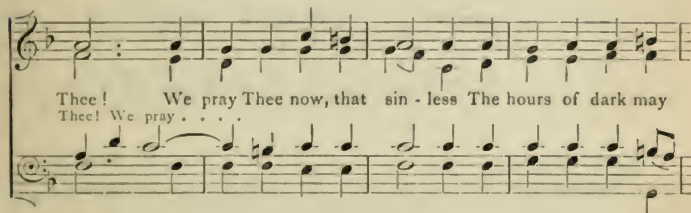
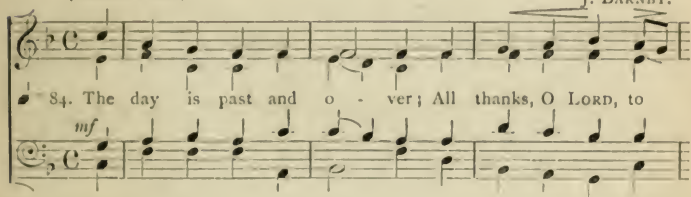
73 7.6.7.6.8.8. (First Tune.)

Rev. J. B. DYKES, Mus.D.



(Second Tune.)

J. BARNBY.



ABIDE WITH ME, FAST FALLS THE EVENTIDE.

439 74 4 of 10. (First Tune.)

E. J. HOPKINS.

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The Soprano part begins with the lyrics "The Rose Tree" and "The Rose Tree". The Alto part begins with the lyrics "The Rose Tree" and "The Rose Tree". The Piano accompaniment provides a harmonic foundation for the vocal parts. The score is arranged in three systems, with the vocal parts and piano accompaniment written on separate staves.

dim in u en do.

(Second Tune.)

Sir JOHN GOSS.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and includes a crescendo (cres.) marking. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is numbered 56.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The music is in a simple, folk-like style. The lyrics are written below the voice staff.

mf

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in common time (C). The score includes a forte (f) dynamic marking. The melody consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The accompaniment consists of a steady eighth-note pattern in the bass staff, with a repeat sign at the end.

ALL PRAISE TO HIM WHO DWELLS IN BLISS.

75 C.M.

Old Melody.

ALL PRAISE TO THEE, MY GOD, THIS NIGHT.

76 L.M.

TALLIS.

AT EVEN ERE THE SUN WAS SET.

77 L.M.

H. J. GAUNTLETT, Mus.D.

FATHER, BY THY LOVE AND POWER.

78

10 of 7.

Rev. Sir F. A. G. OUSELEY.

$\text{♩} = 72.$

This musical score is for a hymn in 10/7 time. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

GOD, THAT MADEST EARTH AND HEAVEN

79

8.4.8.4.8.8.8.4. (First Tune.)

HENRY SMART.

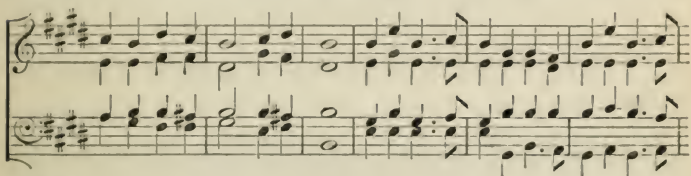
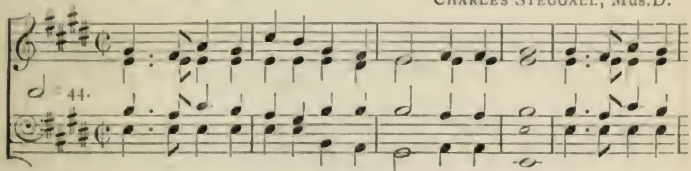
$\text{♩} = 44.$

This musical score is for a hymn in 8.4.8.4.8.8.8.4 time. It consists of two systems of music, each with a treble and bass staff. The key signature has three sharps (F#, C#, G#). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.



(Second Tune.)

CHARLES STEGGALL, Mus.D.



HEAR OUR PRAYER, O HEAVENLY FATHER.

80 8.7. *Minor.*

E. J. HOPKINS.



HEAR OUR PRAYER, O HEAVENLY FATHER.

Major (last verse).

LORD, EVER SHOW THY BLESSED FACE.

81 8.6.8.6.4.4.8.

HENRY SMART.

Thou drewest near in the day that I called upon Thee: Thou saidst, Fear not.

mf LORD, ever show Thy blessèd Face,

Though downward sinks the sun;

Stand still in heaven, with looks of grace,

Though he his course hath run;

cres. Above the height,

In glory bright,

f Still shines in Thee unfading light.

mf As speeds the moon her silent way,
 Outpouring softer beams ;
 So shed on us a gentle ray,
 The peace of holy dreams ;
 That thoughts snow-white,
 May hallow night,
 No longer dark beneath Thy light.

p When calmly laid in quiet rest,
 Sweet slumber on our eyes,
 Let angels hover round each breast,
 Our guard till morning rise :

cres. Sin takes to flight,
 And drops the fight ;
 For Thou art peace as well as light.

pp As sighs our last departing breath,
 And friends in sorrow weep,
 Oh, grant us, LORD, a tranquil death,
 Like this, a restful sleep ;

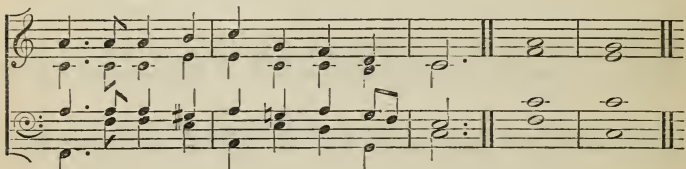
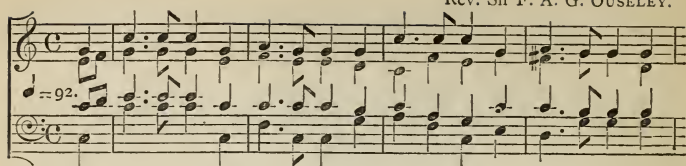
cres. Then, through Thy might
 Raise us all-bright,
ff To view Thee robed in quenchless light. Amen.

O LORD, THE HEAVEN THY POWER DISPLAYS.

82 8.8.8.6. (First Tune.)

E. J. HOPKINS.

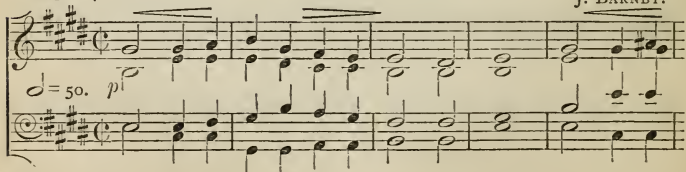
The musical score is written for two staves, Treble and Bass, in a 2/4 time signature. The key signature has one flat (B-flat). The tempo is marked '♩ = 84.' The score consists of four systems of music. The first system has a treble staff with a key signature change to two flats (B-flat and E-flat) and a bass staff. The second system continues with the same key signature. The third system also continues with the same key signature. The fourth system concludes with a double bar line and a final chord in the treble staff, while the bass staff continues with a few more notes. The music is a hymn tune, featuring a mix of eighth and sixteenth notes, with some rests and ties.

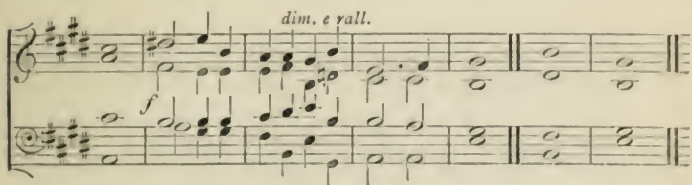
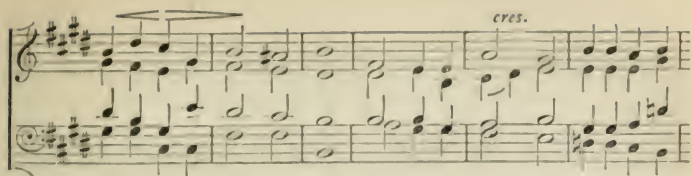


SAVIOUR, AGAIN TO THY DEAR NAME WE RAISE.

83 4 of 10.

J. BARNEY.



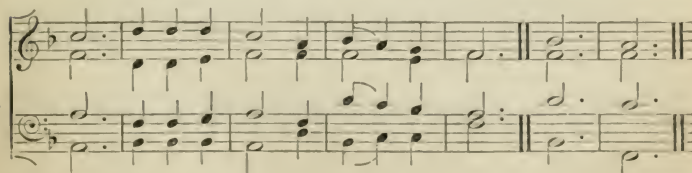
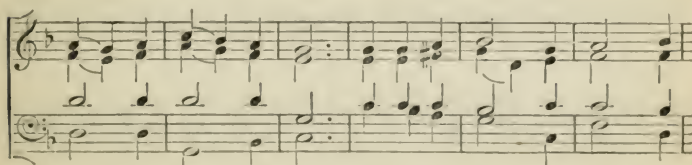
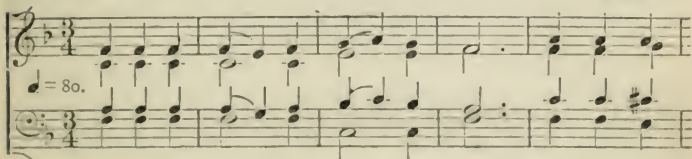


SUN OF MY SOUL, THOU SAVIOUR DEAR.

84

L.M.

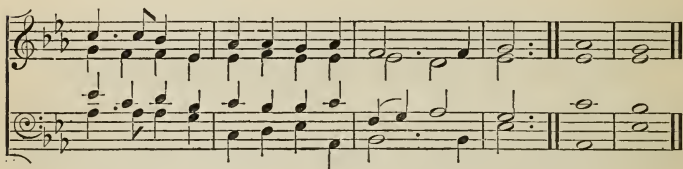
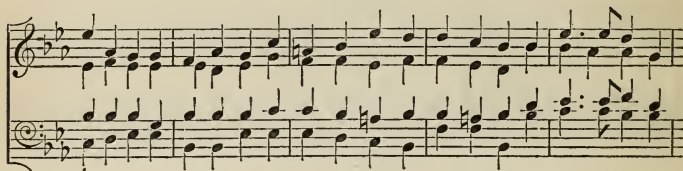
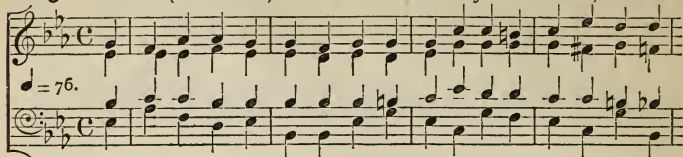
German.



SWEET SAVIOUR, BLESS US ERE WE GO.

85 6 of 8. (First Tune.)

H. J. GAUNTLETT, Mus.D.



(Second Tune.)

Rev. G. L. HAYNE, Mus.D.

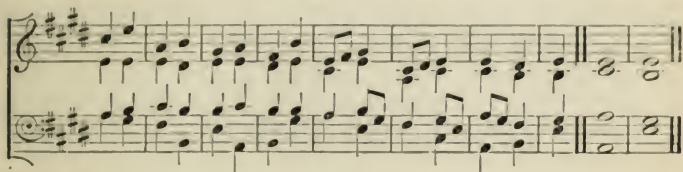


THE BRIGHTENING DAWN AND VOICEFUL DAY.

86

L.M.

T. E. AYLWARD, Mus.Bac.

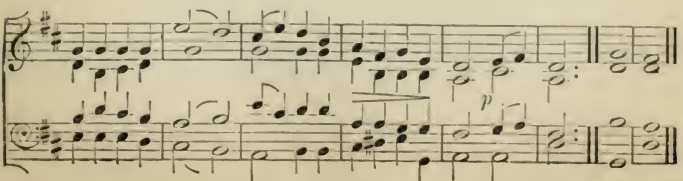
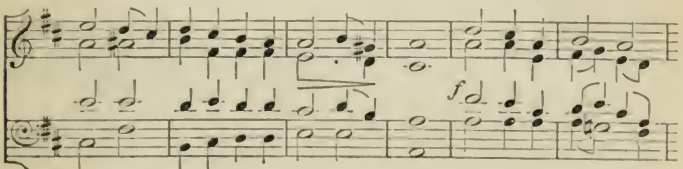
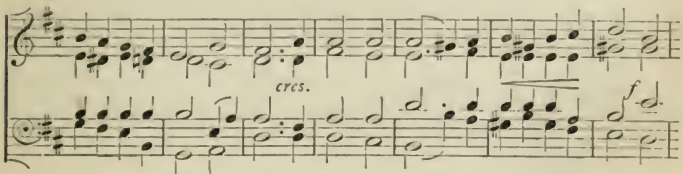
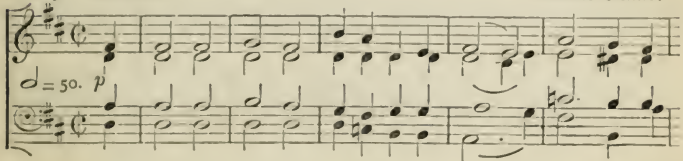


THE DAY IS GENTLY SINKING TO A CLOSE.

87

6 of 10.

HENRY SMART.



88

THE DAY IS PAST AND GONE.

S.M.

W. METCALFE.

♩ = 66.

89

THE DAY, O LORD, IS SPENT.

S.M.

J. BARNBY.

♩ = 66.

THE RADIANT MORN HATH PASSED AWAY.

90

8.8.8.4.

CHARLES GOUNOD.

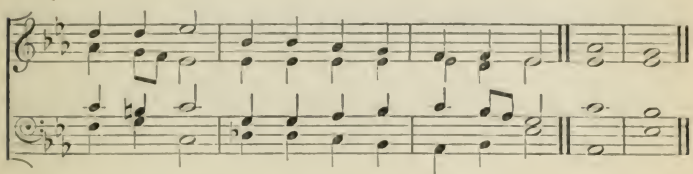
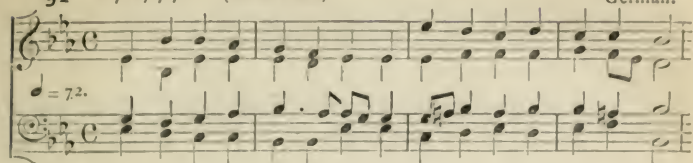
♩ = 63. *p* *cres.* *f*

dim. *p*

THROUGH THE DAY THY LOVE HATH SPARED US.

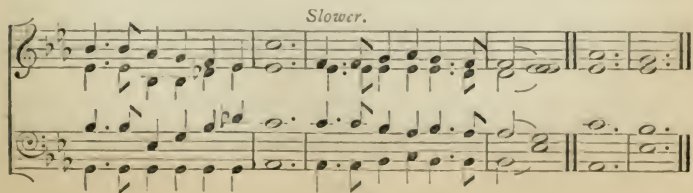
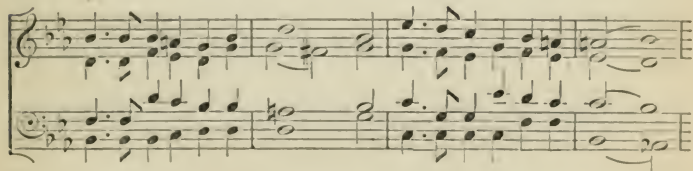
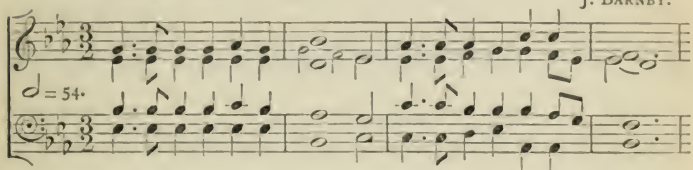
91 8.7.8.7.7.7. (First Tune.)

German.



(Second Tune.)

J. BARNBY.



IT IS THE MIDNIGHT HOUR.

92

D.S.M.

EDWIN GEORGE MONK, Mus.D.

♩ = 76. *p* *cres.*

cres. *p* *cres.*

p *f*

BEHOLD, THE BRIDEGROOM COMETH IN THE MIDDLE OF THE NIGHT.

93

D.C.M.

G. A. MACFARREN.

♩ = 92.

SUPERNAL WORD, PROCEEDING FROM.

94

C.M.

J. B. CALKIN.

76.

HARK! THE BAPTIST'S VOICE IS SOUNDING.

95

German.

76.

ON JORDAN'S BANK THE BAPTIST'S CRY.

96

L.M.

Old Melody.

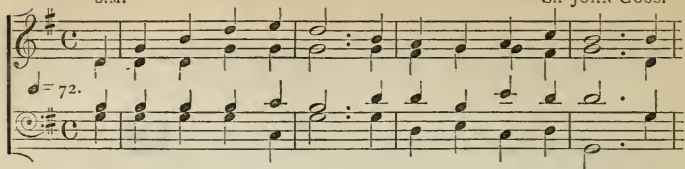
66.

97

LIFT UP THE ADVENT STRAIN!

S.M.

Sir JOHN GOSS.

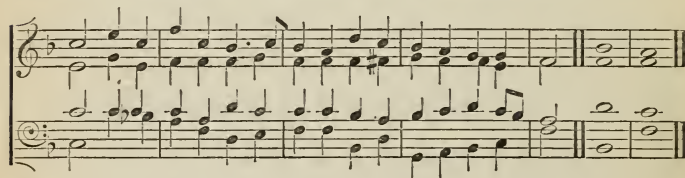
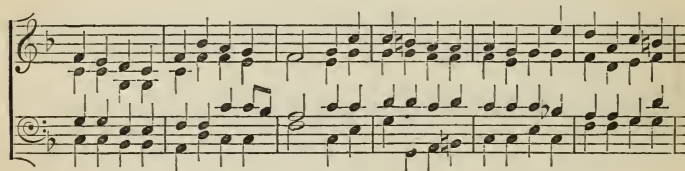


98

THOU, THE SAVIOUR EVERLASTING.

8 of 8.7.

HENRY SMART.

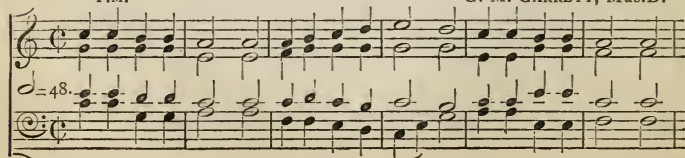


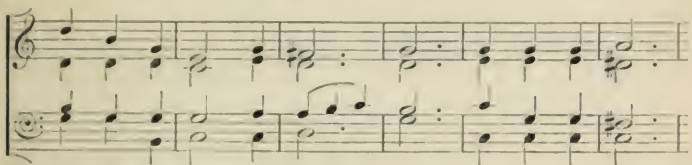
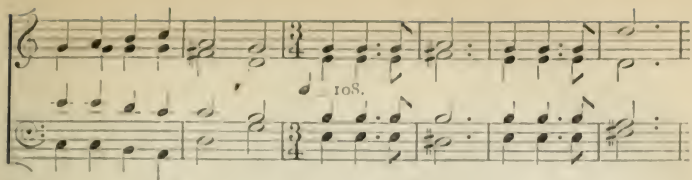
99

CHRIST THAT EVER REIGNETH.

P.M.

G. M. GARRETT, Mus.D.

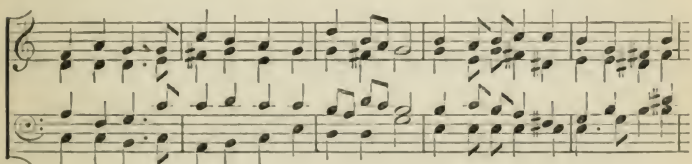
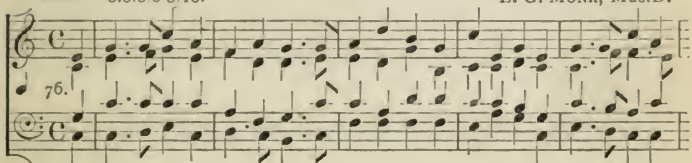




THOU GOD, 'MID CHERUBIM ON HIGH.

100 8.8.8.8.10.

E. G. MONK, Mus.D.



HONOUR AND GLORY, THANKSGIVING AND
PRAISE.

101 105.

J. BARNBY.

84.

CREATOR OF THE STARRY HEIGHT.

102 L.M.

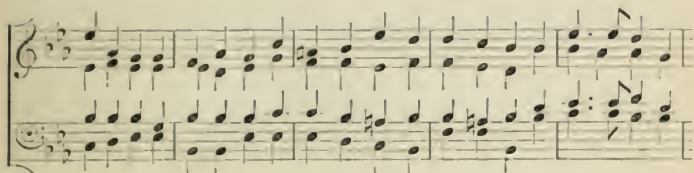
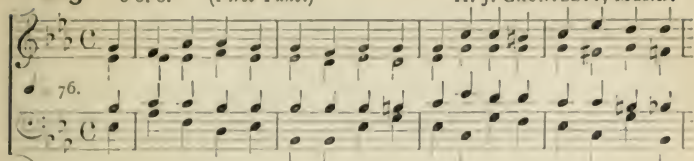
G. M. GARRETT, Mus.D.

69.

DRAW NIGH, DRAW NIGH, IMMANUEL.

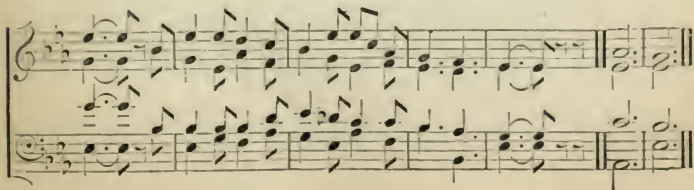
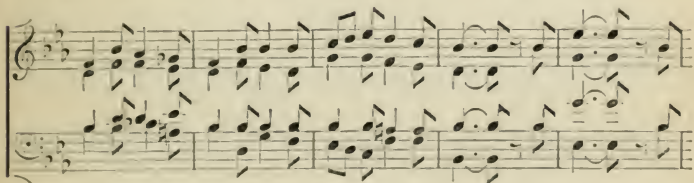
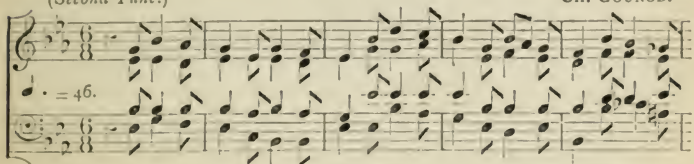
103 6 of 8. (First Tune.)

H. J. GAUNTLETT, Mus.D.



(Second Tune.)

CH. GOUNOD.



O LORD, THE ROLLING YEARS FULFIL.

104

L.M.

Minor.

Verses 1, 2, 3, 4.

J. BAPTISTE CALKIN.

$\text{♩} = 69.$

Major.

Verses 5, 6, 7.

$\text{♩} = 72.$

WHEN NIGHT HAS VEILED THE EARTH IN SHADE.

105

L.M.

SHADE.

W. METCALFE.

$\text{♩} = 63.$

DAY OF DEATH, IN SILENCE SPEEDING.

106 8.7.8.7.7.

HENRY SMART.

♩ = 66.

DAY OF WRATH, O DREADFUL DAY.

107 6 of 7.

JOHN STAINER, Mus.D.

♩ = 69. *p*

cres. *f* *p*

pp

LO, THE DAY OF CHRIST'S APPEARING.

108 8.7.

R. REDHEAD.

Two systems of musical notation for the hymn 'LO, THE DAY OF CHRIST'S APPEARING.' The first system includes a tempo marking of 72. The music is written for voice and piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The second system continues the piece, ending with a double bar line.

THE WORLD IS VERY EVIL.

109 8 of 7.6.

S. S. WESLEY, Mus.D.

Three systems of musical notation for the hymn 'THE WORLD IS VERY EVIL.' The first system includes a tempo marking of 72. The music is written for voice and piano in a 3/4 time signature with a key signature of one sharp (F-sharp). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The second and third systems continue the piece, ending with a double bar line.

THAT DAY OF WRATH, THAT DREADFUL DAY.

II O 1.M. (First Tune.)

Old Melody.

58.

(Second Tune.)

J. BARNBY.

63.

THAT FEARFUL DAY, THAT DAY OF SPEECHLESS DREAD.

III 10.10.6.6.

CH. GOUNOD.

56 f

BEHOLD HE COMES, THY KING MOST HOLY.

II2 9.9.8.9.9.8.

G. A. MACFARREN.

$\text{♩} = 63.$

HARK, THE GLAD SOUND, THE SAVIOUR COMES.

II3 C.M.

G. M. GARRETT, Mus.D.

$\text{♩} = 66.$

HE IS COMING, HE IS COMING.

II4 8 of 8.7.

ARTHUR S. SULLIVAN.

$\text{♩} = 76.$

LO, HE COMES WITH CLOUDS DESCENDING.

26

II5 8.7.8.7.4.7.

CH. GOUNOD.

$\text{♩} = 72.$

O GOD, WHAT DO I SEE AND HEAR?

II6

P.M.

German.

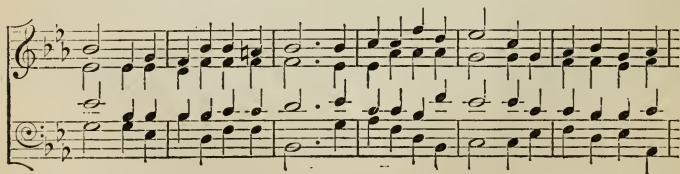


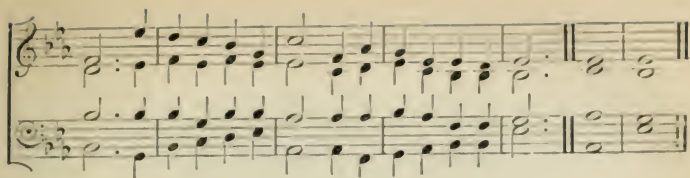
THE MARRIAGE FEAST IS READY.

II7

8 of 7.6.

T. E. AYLWARD, Mus. Bac.

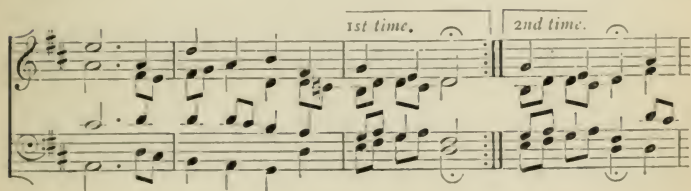
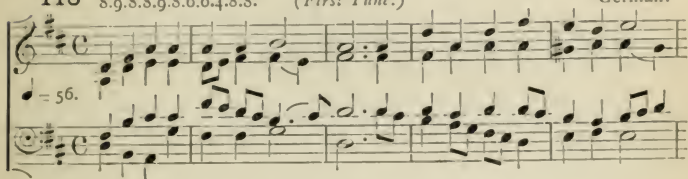




WAKE, AWAKE, FOR NIGHT IS FLYING.

118 8.9.8.8.9.8.6.6.4.8.8. (First Tune.)

German.



WAKE, AWAKE, FOR NIGHT IS FLYING.

P.M. (Second Tune.)

E. H. THORNE.

$\text{♩} = 88.$ *f*

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4 and B-flat4, then a quarter note C5, and continues with a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a common time signature (C). It provides a harmonic accompaniment with chords and moving lines. The first measure includes a tempo marking of 88 and a dynamic marking of *f* (forte).

The second system continues the musical piece. The treble staff features a melodic line with various intervals, including a tritone (F-sharp4 to C5). The bass staff continues the accompaniment with chords and moving lines.

p *cres* *ccu* *do.*

The third system of musical notation. The treble staff has a melodic line that includes a half note C5. The bass staff has a melodic line that includes a half note C4. Dynamic markings include *p* (piano), *cres* (crescendo), *ccu* (crescendo), and *do.* (do).

ff *mf* *dim.* *p*

The fourth system of musical notation. The treble staff has a melodic line that includes a half note C5. The bass staff has a melodic line that includes a half note C4. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano).

cres. *f* *ff*

The fifth system of musical notation. The treble staff has a melodic line that includes a half note C5. The bass staff has a melodic line that includes a half note C4. Dynamic markings include *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). The system ends with a double bar line.

O HEAVENLY WISDOM, HEAR OUR CRY.

119

C.M.

Old Melody.

Two systems of musical notation for hymn 119. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The first system includes a tempo marking '♩ = 72.' The music is written in a simple, homophonic style with chords and single notes. The second system concludes with a double bar line and repeat signs.

O THOU, WHO CAMEST DOWN OF OLD.

120

C.M.

Old Melody.

Two systems of musical notation for hymn 120. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The first system includes a tempo marking '♩ = 72.' The music is written in a simple, homophonic style with chords and single notes. The second system concludes with a double bar line and repeat signs.

O ROOT OF JESSE, THOU ON WHOM.

121

C.M.

Old Melody.

Two systems of musical notation for hymn 121. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The first system includes a tempo marking '♩ = 66.' The music is written in a simple, homophonic style with chords and single notes. The second system concludes with a double bar line and repeat signs.

O KEY OF DAVID, HAILED BY THOSE.

I22

C.M.

Old Melody.

$\text{♩} = 72.$

This musical score is for the hymn 'O KEY OF DAVID, HAILED BY THOSE.' It is in common time (C.M.) and features a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked as 72 beats per minute. The score consists of two systems, each with a treble and bass staff. The first system ends with a double bar line, and the second system concludes with a final cadence.

O VERY GOD OF VERY GOD.

I23

C.M.

RICHARD REDHEAD.

$\text{♩} = 69.$

This musical score is for the hymn 'O VERY GOD OF VERY GOD.' It is in common time (C.M.) and features a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has two sharps (F-sharp and C-sharp). The tempo is marked as 69 beats per minute. The score consists of two systems, each with a treble and bass staff. The first system ends with a double bar line, and the second system concludes with a final cadence.

O THOU, ON WHOM THE NATIONS WAIT.

I24

C.M.

Old Melody.

$\text{♩} = 72.$

This musical score is for the hymn 'O THOU, ON WHOM THE NATIONS WAIT.' It is in common time (C.M.) and features a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has two sharps (F-sharp and C-sharp). The tempo is marked as 72 beats per minute. The score consists of two systems, each with a treble and bass staff. The first system ends with a double bar line, and the second system concludes with a final cadence.

O THOU, WHOSE NAME IS "GOD WITH US."

125

C.M.

H. S. IRONS.

FROM LANDS THAT SEE THE SUN ARISE.

126

C.M.

HENRY SMART.

JESU, REDEEMER OF THE WORLD.

127

L.M.

Rev. J. B. DYKES, Mus. D.

O COME, ALL YE FAITHFUL.

128

P.M.

Old Melody.

$\text{♩} = 60.$

APPROACH, ALL YE FAITHFUL.

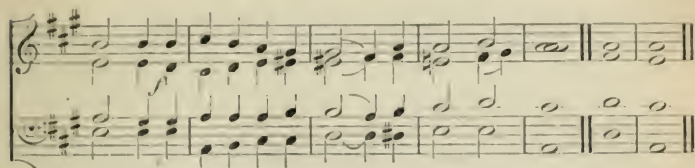
129

P.M.

J. BARNEY.

$\text{♩} = 58.$ *f*

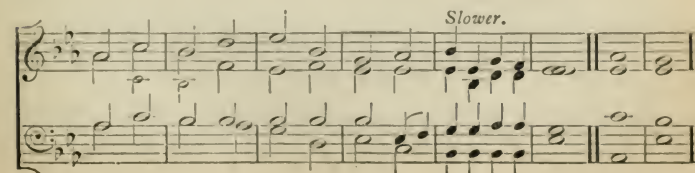
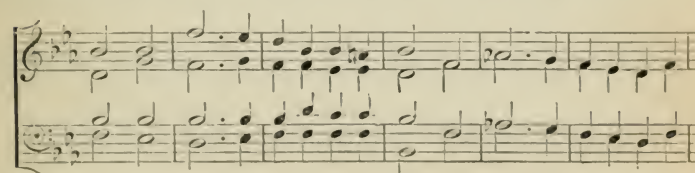
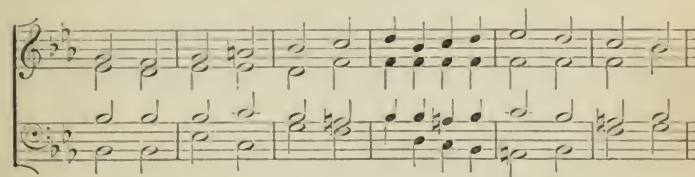
Org.



CHRISTIANS, AWAKE, SALUTE THE HAPPY MORN.

130 6 of 10.

Sir JOHN GOSS.

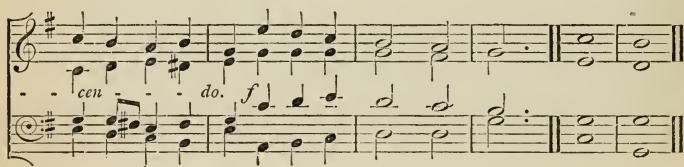
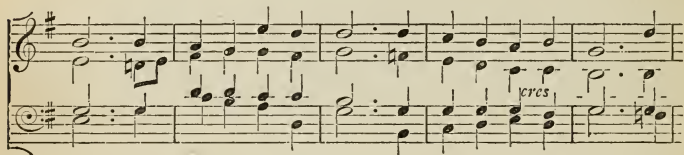
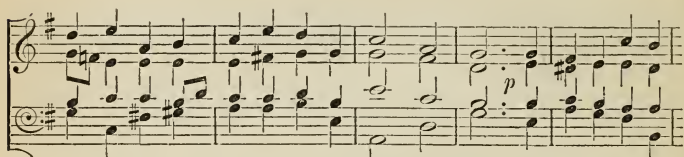


TO HIM, GOD'S ONLY SON.

I31

9 of 6.

BERTHOLD TOURS.



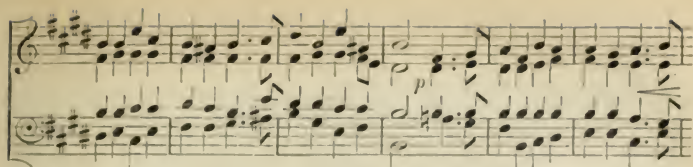
HARK, THE HOSTS OF HEAVEN ARE SINGING.

I32

8 of 8.7.

HENRY SMART.



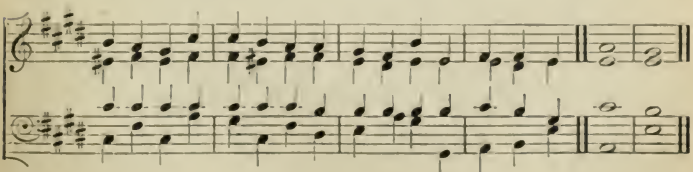
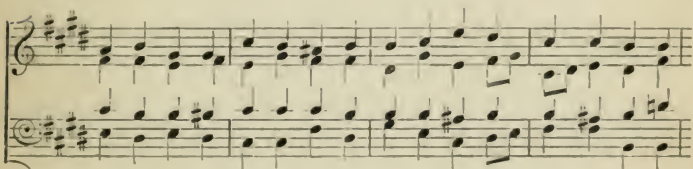


O COME, NEW ANTHEMS LET US SING.

I33

6 of 8.

H. J. GAUNTLETT, Mus.D.



HARK, THE HEAVEN'S SWEET MELODY.

134

7.5.7.5.8.5.

Sir JOHN GOSS.

$\text{♩} = 92.$

O COME, LOUD ANTHEMS LET US SING.

135

6 of 8.

S. S. WESLEY, Mus. D.

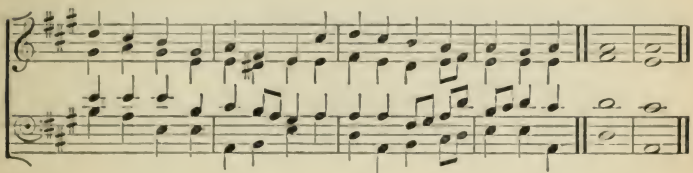
$\text{♩} = 56.$

HAIL, BLEST REDEEMER OF THE EARTH.

136

L.M.

Old Melody.

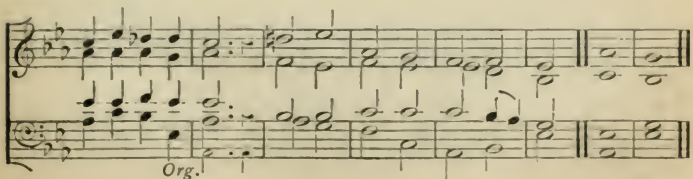
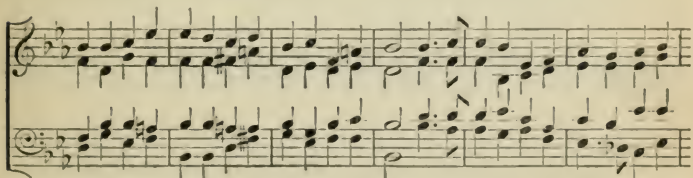


OF THE FATHER SOLE-BEGOTTEN.

137

8.7.8.7.8.7.7.

HENRY SMART.



GOD FROM ON HIGH HATH HEARD.

138

6s.

J. BARNBY.

♩ = 88. *p* *cres.*

O SAVIOUR OF THE WORLD FORLORN.

139

L.M.

German.

♩ = 58.

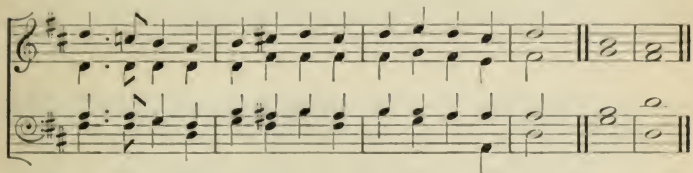
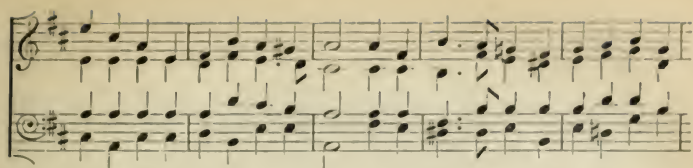
CHRIST HAS COME FOR OUR SALVATION.

140

8.8.7.

HENRY SMART.

♩ = 80. *mf*

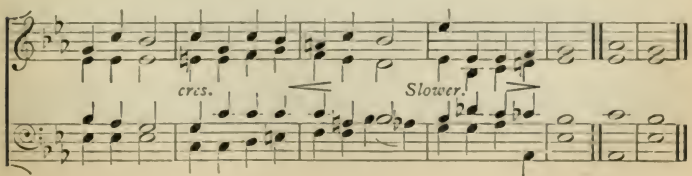
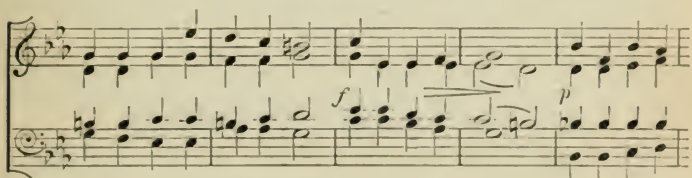
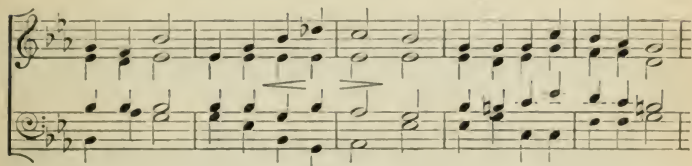
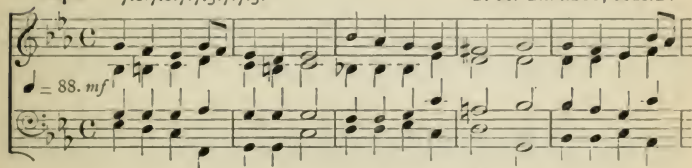


DOST THOU IN A MANGER LIE.

141

7.6.7.6.7.7.5.7.7.5.

G. M. GARRETT, Mus.D.

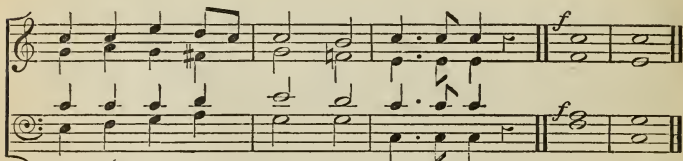
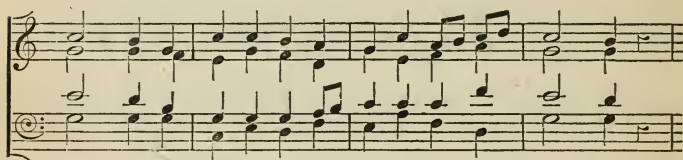
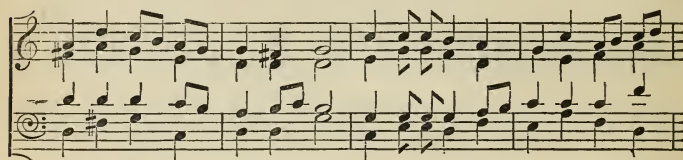
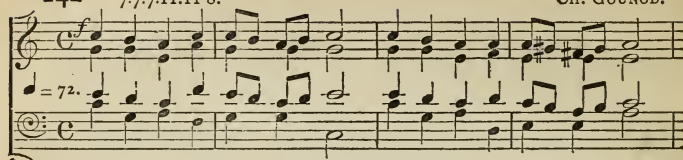


CHRIST IS BORN; TELL FORTH HIS FAME.

I42

7.7.7.11.11 8.

CH. GOUNOD.

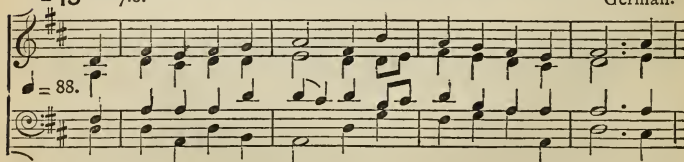


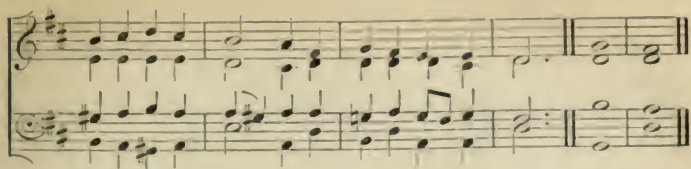
A GREAT AND MIGHTY WONDER.

I43

7.6.

German.



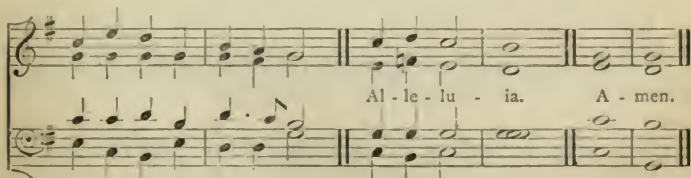
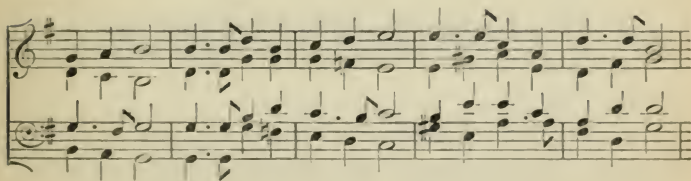
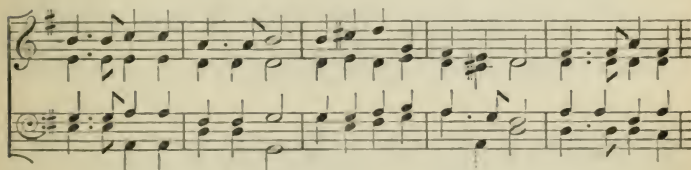
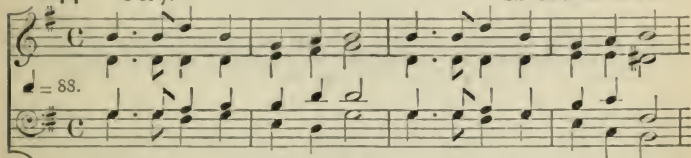


COME, YE NATIONS, THANKFUL OWN.

144

8 of 7.

Sir GEORGE ELVEY.

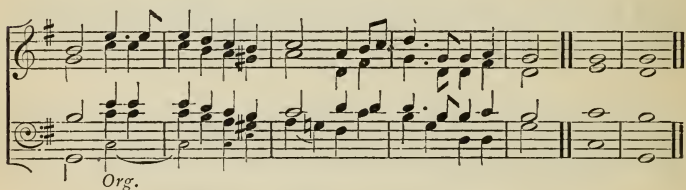
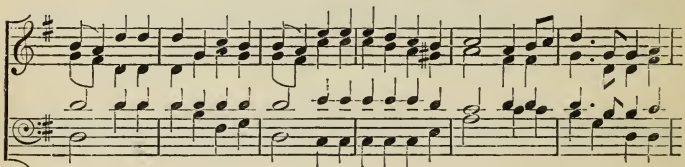
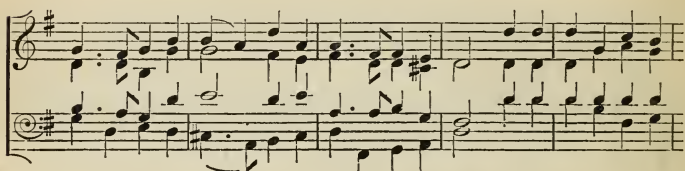


HARK! THE HERALD-ANGELS SING.

I45

10 of 7.

MENDELSSOHN.

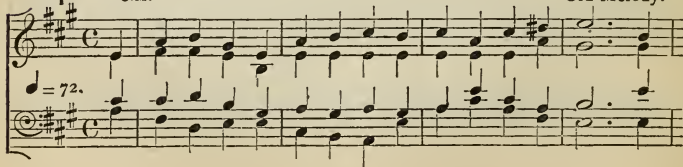


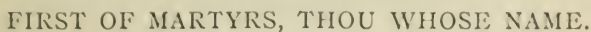
WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

I46

C.M.

Old Melody.

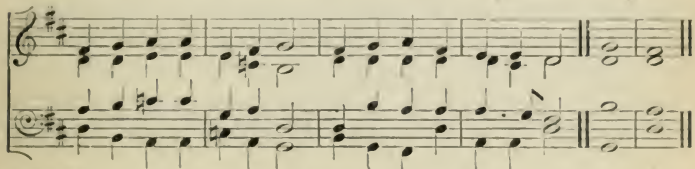




147

75.

German.

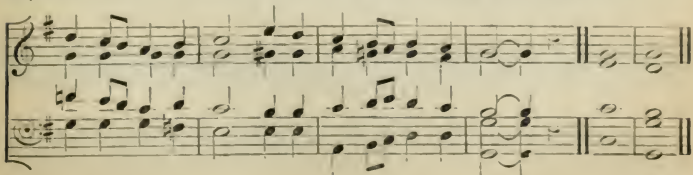


JESU, WORD OF GOD INCARNATE.

148

8.7.8.7.7.7.

CH. GOUNOD.



JESU, LORD, THY PRAISE WE SING.

149

8 of 7.

German.

$\text{♩} = 66.$ *p*

mf *p* *f*

mf *f*

Slower. *pp*

THE LIFE, WHICH GOD'S INCARNATE WORD.

150

c.m.

Old Melody.

$\text{♩} = 76.$

AN EXILE FOR THE FAITH.

151

S.M.

PHILIP ARMES, Mus.D.

O THOU, WHO GAV'ST THY SERVANT GRACE.

152

L.M.

C. STEGGALL, Mus.D.

ALL HAIL, YE INFANT MARTYR-FLOWERS.

153

L.M.

H. J. GAUNTLETT, Mus.D.

THE HYMN FOR CONQUERING MARTYRS RAISE.

154

D.L.M.

Sir JOHN Goss.

$\text{♩} = 88.$

ALL PRAISE TO THEE, O LORD.

155

S.M.

Old Melody.

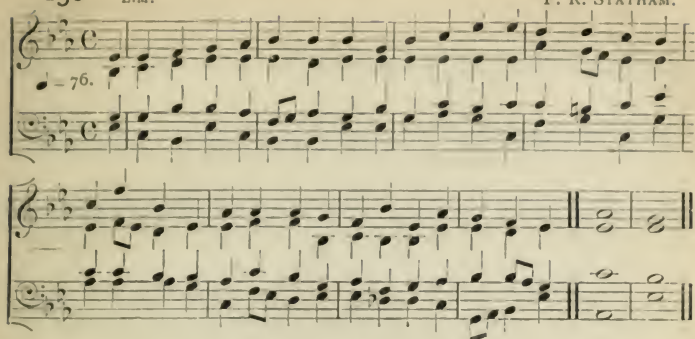
$\text{♩} = 76.$

THE YEAR IS GONE; ANOTHER DAWNS.

156

L.M.

F. R. STATHAM.

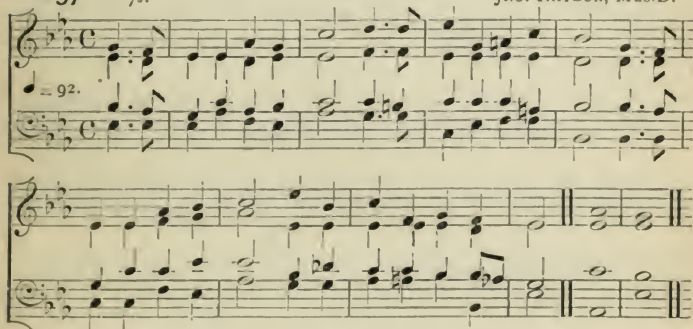


FOR THY MERCY AND THY GRACE.

157

75.

JNO. NAYLOR, Mus.D.

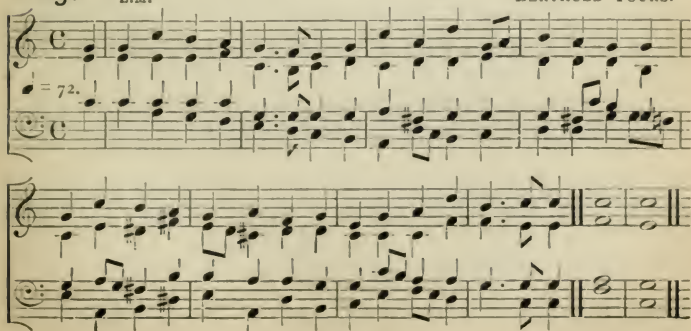


O HAPPY DAY, WHEN FIRST WAS POURED.

158

L.M.

BERTHOLD TOURS.



THY BLOOD, O CHRIST, HATH MADE OUR PEACE.

159

C.M.

J. HAMILTON CLARKE.

$\text{♩} = 80.$

O COME, AND LET US TELL WITH PRAISE.

160

L.M.

German.

$\text{♩} = 72.$

THE WORD, WHO DWELT ABOVE THE SKIES.

161

L.M.

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 66.$

WARRIOR KINGS THEIR TITLES GAIN.

162

75.

(First Tune.)

German.

$\text{♩} = 84.$

(Second Tune.)

C. STEGGALL, Mus.D.

$\text{♩} = 84.$

THE LAW'S WEAK ELEMENTS.

163

S.M.

PHILIP ARMES, Mus.D.

$\text{♩} = 100.$ *f* *dim.*

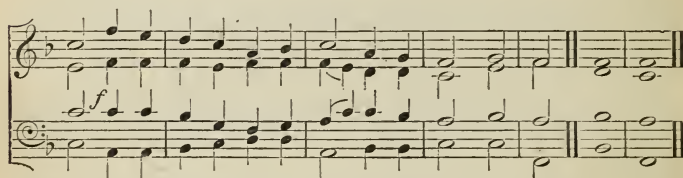
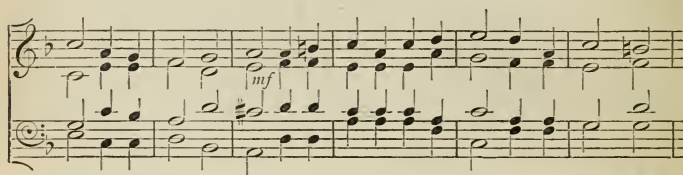
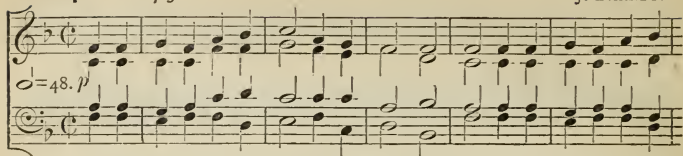
cres. *fz* *dim.* *p*

FATHER, HERE WE DEDICATE.

164

8 of 7.5.

J. BARNBY.

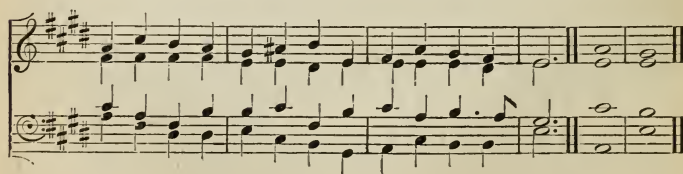
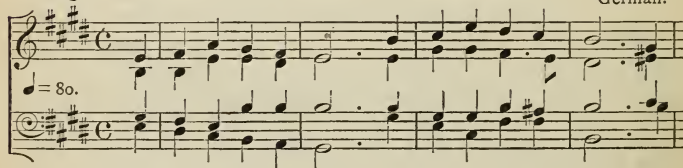


THE YEAR BEGINS WITH THEE.

165

S.M.

German.



BETHL'HEM, NOT THE LEAST OF CITIES.

166

8.7.

Rev. J. B. DYKES, Mus.D.

♩ = 88.

Two systems of musical notation for piano. The first system consists of two staves with a treble and bass clef, key signature of two flats (B-flat and E-flat), and common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece and ends with a double bar line and repeat signs.

THE LORD COMES FORTH FROM JORDAN'S
STREAM.

167

D.C.M.

Old Melody.

♩ = 80.

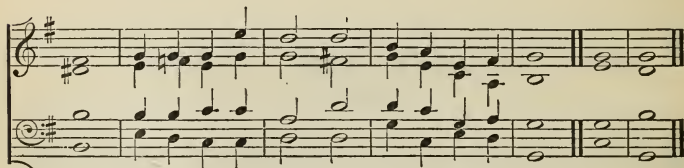
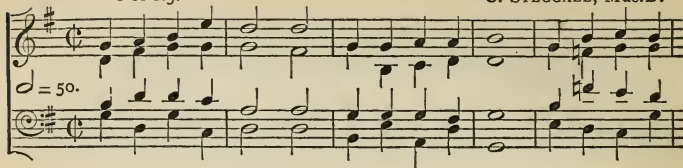
Two systems of musical notation for piano. The first system consists of two staves with a treble and bass clef, key signature of two flats (B-flat and E-flat), and common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece and ends with a double bar line and repeat signs.

LO, THE PILGRIM MAGI.

168

8 of 6.5.

C. STEGGALL, Mus.D.

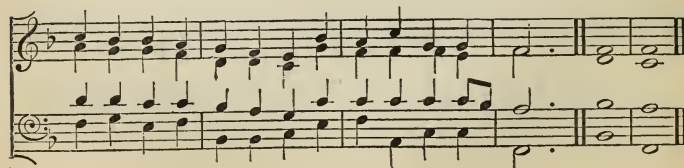
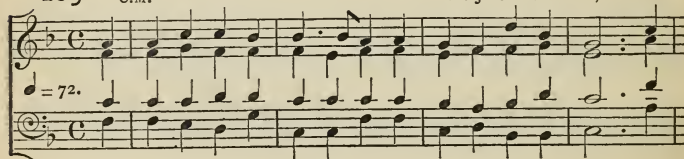


IN STATURE GROWS THE HEAVENLY CHILD.

169

C.M.

H. J. GAUNTLETT, Mus.D.



JESU!—THE VERY THOUGHT IS SWEET.

170

L.M.

HENRY SMART.

$\text{♩} = 72.$

O, COME AND PRAISE, WITH CHANT AND SONG.

2 \leq 171 D.C.M.

E. J. HOPKINS.

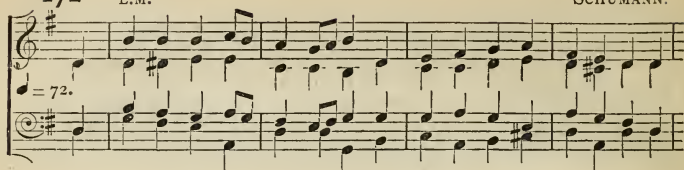
$\text{♩} = 72.$

JESU!—THE VERY THOUGHT IS SWEET.

✓ 172

L.M.

SCHUMANN.

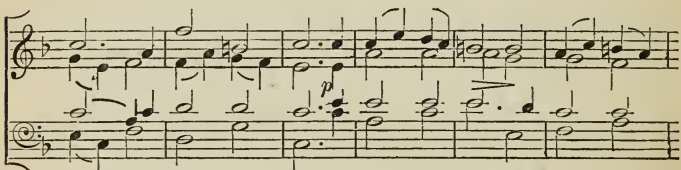
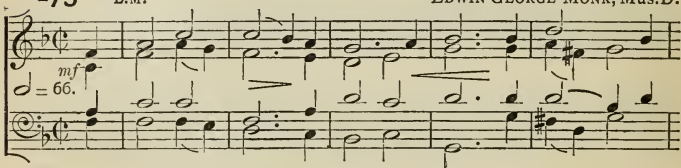


WHAT STAR IS THIS SO STRANGELY BRIGHT.

173

L.M.

EDWIN GEORGE MONK, Mus.D.



THE STAR PROCLAIMS THE KING IS HERE.

174

L.M.

HENRY SMART.

$\text{♩} = 69.$

THE BAPTIST'S CRY WITH THRILLING SOUNDS.

175

L.M.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 72.$

THROUGH JEWRY'S DARKNESS JESUS WALKS.

176

C.M.

German.

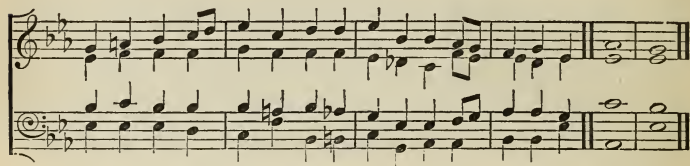
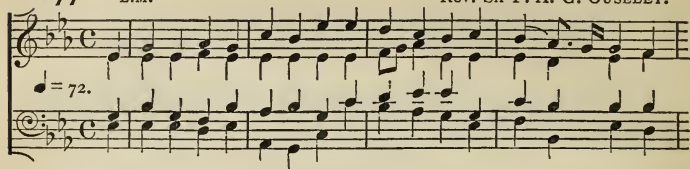
$\text{♩} = 72.$

O LOVE, HOW DEEP, HOW BROAD, HOW HIGH.

177

L.M.

Rev. Sir F. A. G. OUSELEY.

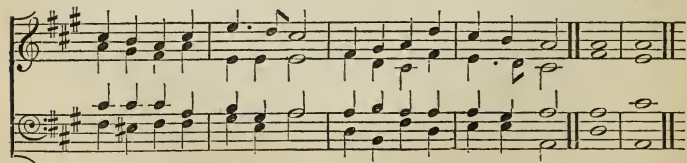
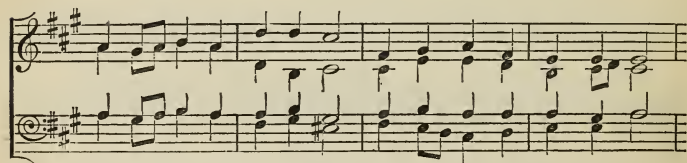
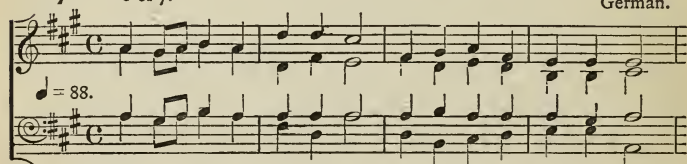


AS WITH GLADNESS MEN OF OLD.

178

6 of 7.

German.

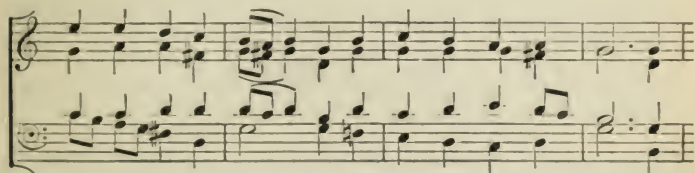


HAIL TO THE LORD'S ANOINTED.

179

8 of 7.6.

German.

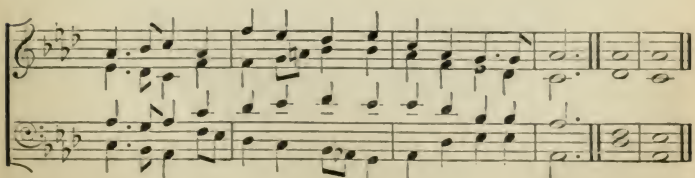


THE PEOPLE THAT IN DARKNESS SAT.

180

C.M.

C. STEGGALL, Mus.D.



GOD OF MERCY, GOD OF GRACE.

181

6 of 7.

HENRY SMART.

$\text{♩} = 76.$

WITHIN THE FATHER'S HOUSE.

182

S.M.

German.

$\text{♩} = 80.$

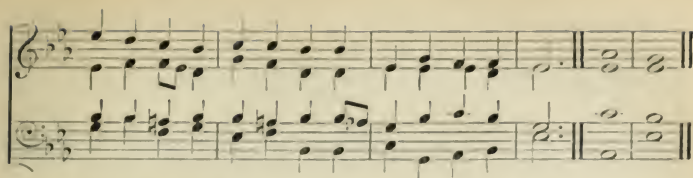
ALL PRAISE TO THEE, O LORD.

183

S.M.

German.

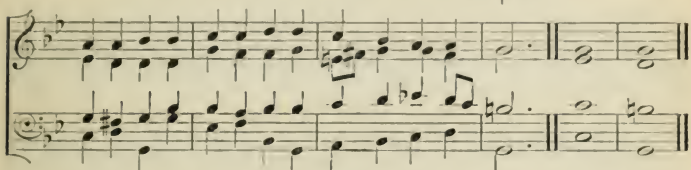
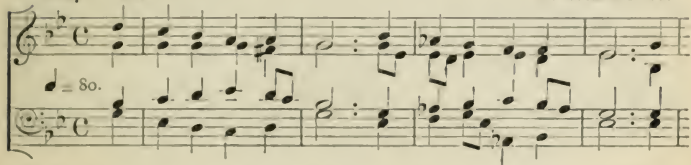
$\text{♩} = 84.$



PIERCE RAGED THE STORM OF WIND.

184 S.M.

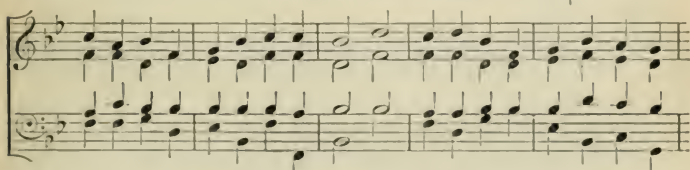
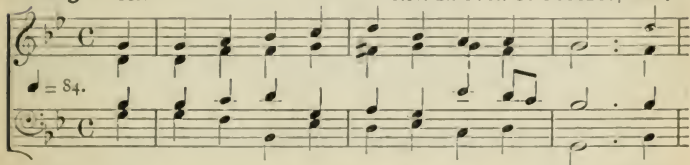
T. A. WALMSLEY.



O LORD OF HEALTH AND LIFE, WHAT TONGUE
CAN TELL.

185 105.

Rev. Sir F. A. G. OUSELEY, Bart.



NOT BY THY MIGHTY HAND.

186

S.M.

EDWIN GEORGE MONK, Mus.D.

♩ = 88.

This musical score is for a hymn in 2/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble and bass staff with a common time signature 'C' and a tempo marking '♩ = 88.'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

THE SON OF MAN SHALL COME.

187

S.M.

EDWIN GEORGE MONK, Mus.D.

♩ = 76. *p*

cres. *p*

This musical score is for a hymn in 2/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble and bass staff with a common time signature 'C' and a tempo marking '♩ = 76. p'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line. Dynamic markings include 'p' (piano) and 'cres.' (crescendo).

· ALLELUIA, SONG OF SWEETNESS.

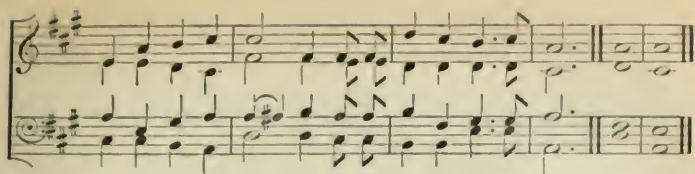
188

6 of 8.7.

E. J. HOPKINS.

♩ = 88.

This musical score is for a hymn in 2/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble and bass staff with a common time signature 'C' and a tempo marking '♩ = 88.'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

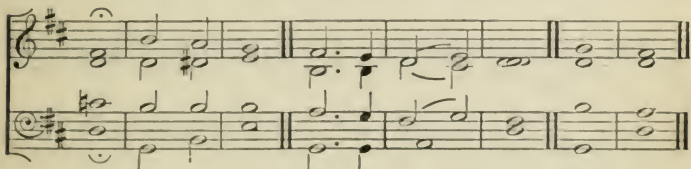
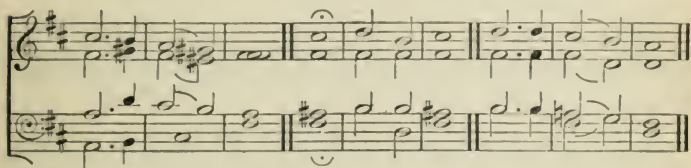
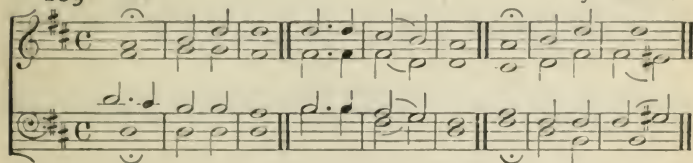


IN SWEET CONSENT LET ALL THE ANTHEM SING.

189

P.M.

J. BARNBY.



O LORD, WHO ART ENTHRONED ON HIGH.

190

L.M.

HENRY SMART.



CREATOR OF THE WORLD, DO THOU.

191

C.M.

Old Melody.

Musical score for hymn 191, 'CREATOR OF THE WORLD, DO THOU.' The score is in C major, common time (C.M.), and consists of two systems of two staves each. The tempo is marked as ♩ = 69. The melody is a simple, hymn-like tune. The first system ends with a double bar line, and the second system continues the melody.

LORD, WHILE THY CHASTENING ARROWS FALL.

192

8.4.8.8.

HENRY SMART.

Musical score for hymn 192, 'LORD, WHILE THY CHASTENING ARROWS FALL.' The score is in D major, common time (C), and consists of two systems of two staves each. The tempo is marked as ♩ = 66. The melody is a simple, hymn-like tune. The first system ends with a double bar line, and the second system continues the melody.

O FATHER, WHO THIS EARTH HAST GIVEN.

193

L.M.

H. J. GAUNTLETT, Mus.D.

Musical score for hymn 193, 'O FATHER, WHO THIS EARTH HAST GIVEN.' The score is in D major, common time (C), and consists of two systems of two staves each. The tempo is marked as ♩ = 72. The melody is a simple, hymn-like tune. The first system ends with a double bar line, and the second system continues the melody.

O PRAISE THE LORD, THE KING OF KINGS.

194

L.M.

G. M. GARRETT, Mus.D.

Handwritten musical score for hymn 194. It consists of two systems of two staves each. The first system includes a tempo marking of $\text{♩} = 60$. The music is written in treble and bass clefs with a key signature of one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes, with some chords. The second system concludes with a double bar line and repeat signs.

CREATOR OF THE EARTH, TO THEE.

195

L.M.

German.

Handwritten musical score for hymn 195. It consists of two systems of two staves each. The first system includes a tempo marking of $\text{♩} = 72$ and a dynamic marking of *mf*. The music is written in treble and bass clefs with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes, with some chords. The second system concludes with a double bar line and repeat signs.

HOW BLEST WERE THEY WHO WALKED IN LOVE.

196

L.M.

Rev. J. B. DYKES, Mus.D.

Handwritten musical score for hymn 196. It consists of two systems of two staves each. The first system includes a tempo marking of $\text{♩} = 80$ and a dynamic marking of *mf*. The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is primarily composed of eighth and sixteenth notes, with some chords. The second system includes a crescendo marking (*cres.*) and a dynamic marking of *f*, and concludes with a double bar line and repeat signs.

LORD OF THE HEARTS OF MEN.

197

S.M.

H. J. GAUNTLETT, Mus.D.

Two systems of musical notation for the hymn 'LORD OF THE HEARTS OF MEN.' Each system consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat), and the time signature is common time (C). The first system includes a tempo marking '♩ = 80.' and a repeat sign at the end of the first line. The second system concludes with a double bar line.

WHEN EARTH'S FIERCE TEMPEST O'ER US ROLLS.

198

C.M.

Old Melody.

Two systems of musical notation for the hymn 'WHEN EARTH'S FIERCE TEMPEST O'ER US ROLLS.' Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F-sharp), and the time signature is common time (C). The first system includes a tempo marking '♩ = 69.' and a repeat sign at the end of the first line. The second system concludes with a double bar line.

BRIEF LIFE IS HERE OUR PORTION.

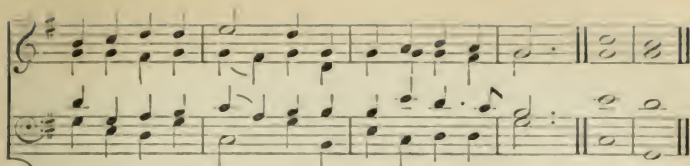
199

7.6.

(First Tune.)

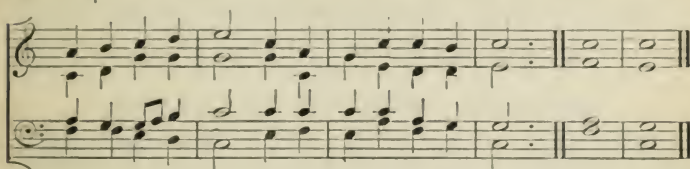
H. J. GAUNTLETT, Mus.D.

Two systems of musical notation for the hymn 'BRIEF LIFE IS HERE OUR PORTION.' Each system consists of a treble and bass staff joined by a brace. The key signature has two sharps (F-sharp and C-sharp), and the time signature is common time (C). The first system includes a tempo marking '♩ = 80.' and a repeat sign at the end of the first line. The second system concludes with a double bar line.



(Second Tune)

S. S. WESLEY, Mus.D.

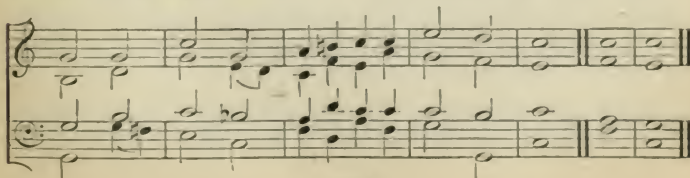
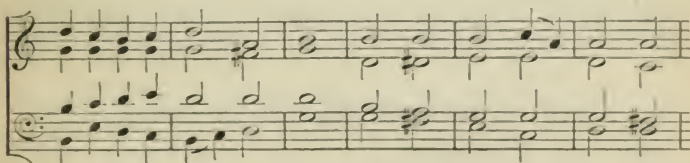


THE BYGONE DAYS IN TIME'S DARK OCEAN
SLEEP.

200

10.10.7.10.

HENRY SMART.



ALL PRAISE TO HIM WHO BUILT THE HILLS.

201

L.M.

J. BARNBY.

Musical score for 'All Praise to Him Who Built the Hills'. The score is in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system includes a tempo marking of ♩ = 66. The music features a steady, hymn-like melody with block chords in the accompaniment. The second system concludes the piece with a final cadence.

CHRISTIAN, SEEK NOT YET REPOSE.

202

7.7-7.3.

PHILIP ARMES, Mus.D.

Musical score for 'Christian, Seek Not Yet Repose'. The score is in B-flat major (two flats) and 2/4 time. It consists of two systems of two staves each. The first system includes a tempo marking of ♩ = 100. Dynamic markings include *p* (piano), *ffz.* (fortissimo), and *cres.* (crescendo). The melody is more active than the first hymn, with some syncopation and a crescendo leading into the second system. The second system concludes with a *p* (piano) marking and a final cadence.

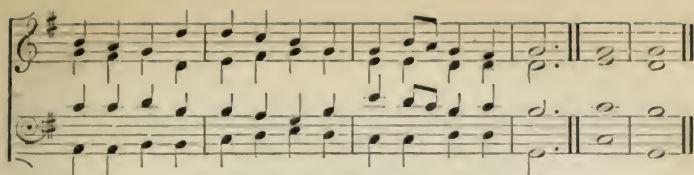
FAR FROM OUR HEAVENLY HOME.

203

S.M. (First Tune.)

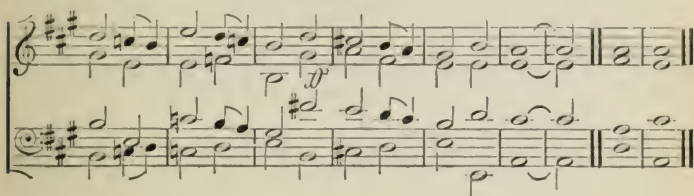
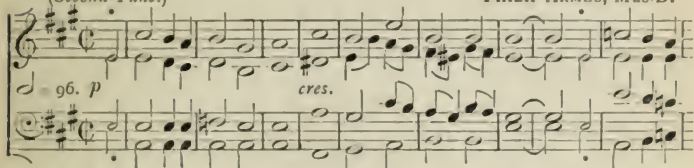
S. S. WESLEY, Mus.D.

Musical score for 'Far from our Heavenly Home'. The score is in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system includes a tempo marking of ♩ = 76. The music is a simple, hymn-like melody with block chords. The second system concludes the piece with a final cadence.



(Second Tune.)

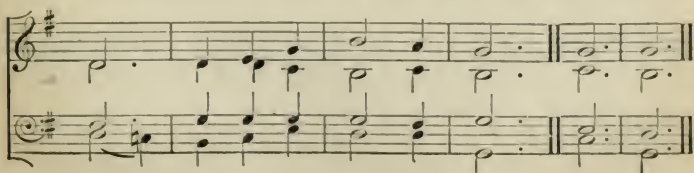
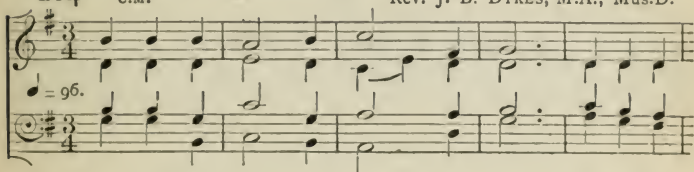
PHILIP ARMES, Mus. D.



FATHER OF LOVE, OUR GUIDE AND FRIEND.

204 C.M.

Rev. J. B. DYKES, M.A., Mus.D.



IN EXILE HERE WE WANDER.

205

7.6.7.6.8.6.8.6.

PHILIP ARMES, Mus.D.

First system of musical notation for 'In Exile Here We Wander'. It consists of a treble and bass staff in common time (C). The key signature has one sharp (F#). The melody in the treble staff begins with a piano (*p*) dynamic and includes a tempo marking of 104. The bass staff provides a harmonic accompaniment. A crescendo (*cres.*) marking is present in the middle of the system.

Second system of musical notation. The treble staff continues the melody with a decrescendo (*dim.*) and then a piano (*p*) dynamic. The bass staff continues the accompaniment. A forte (*f*) dynamic marking appears towards the end of the system.

Third system of musical notation. The treble staff is marked 'Major.' and shows a change in the melody. The bass staff continues the accompaniment. A forte (*f*) dynamic marking is present.

Fourth system of musical notation, concluding the piece. It features a final cadence in both the treble and bass staves.

O JESU, OUR BELOVÈD KING.

206

C.M

H. J. GAUNTLETT, Mus.D.

First system of musical notation for 'O Jesu, Our Belovèd King'. It consists of a treble and bass staff in common time (C). The key signature has three sharps (F#, C#, G#). The tempo marking is 80. The melody in the treble staff is accompanied by the bass staff.

Second system of musical notation, concluding the piece. It features a final cadence in both the treble and bass staves.

THE CHURCH HAS WAITED LONG.

207

6.6.8.6.6.6.8.6.6.

C. STEGGALL, Mus.D.

Musical score for "THE CHURCH HAS WAITED LONG." in 2/4 time, key of B-flat major. The score consists of four systems of two staves each. The first staff of each system is the treble clef, and the second is the bass clef. The tempo is marked "♩ = 84." The first system includes a "p." (piano) marking. The second system includes a "cres." (crescendo) marking. The piece concludes with a double bar line and a final chord.

THE SOLEMN SEASON CALLS US NOW.

208

C.M.

H. J. GAUNTLETT, Mus.D.

Musical score for "THE SOLEMN SEASON CALLS US NOW." in 2/4 time, key of B-flat major. The score consists of two systems of two staves each. The first staff of each system is the treble clef, and the second is the bass clef. The tempo is marked "♩ = 69." The piece concludes with a double bar line and a final chord.

THE DARKNESS FLIES, AND JOYFUL EARTH.

209

C.M.

Old Melody.

♩ = 76.

Two systems of musical notation for a hymn. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 76.' The music is written in a simple, homophonic style with chords and single notes.

JESU, WITH FAST FOR SINFUL MAN.

210

L.M.

G. M. GARRETT, Mus.D.

♩ = 63.

Two systems of musical notation for a hymn. Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The first system includes a tempo marking '♩ = 63.' The music features a more complex, flowing melody in the treble part with chords in the bass.

O LOVING MAKER OF MANKIND.

211

L.M.

Ancient Melody.

♩ = 66.

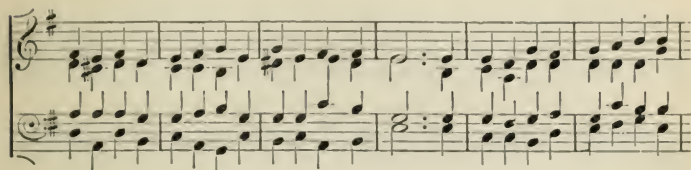
Two systems of musical notation for a hymn. Each system consists of a treble and bass staff joined by a brace. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The first system includes a tempo marking '♩ = 66.' The melody is simple and homophonic, with chords in the bass.

BY PRECEPTS TAUGHT IN AGES PAST.

212

D.C.M.

Old Melody.



LO, NOW IS OUR ACCEPTED DAY.

213

L.M.

Old Melody.

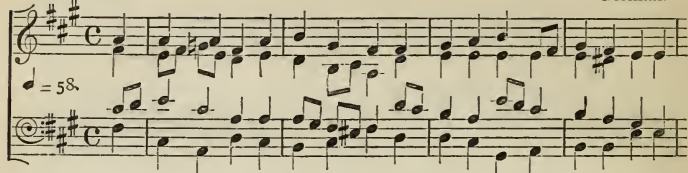


O CHRIST, THOU ART THE LIGHT AND DAY.

214

L.M.

German.

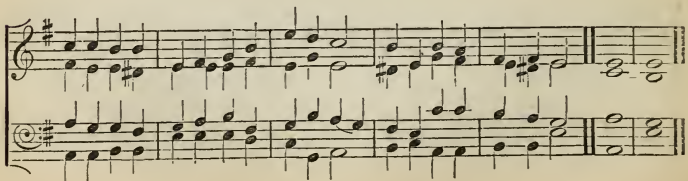
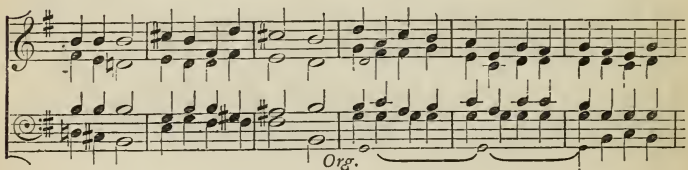
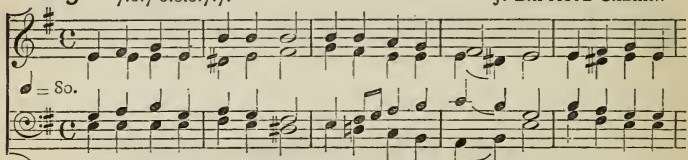


JESU, NAME ALL NAMES ABOVE.

215

7.6.7 6.8.8.7.7.

J. BAPTISTE CALKIN.

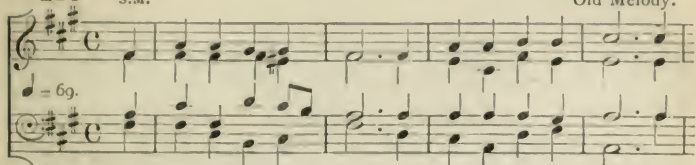


AND WILT THOU HEAR, O LORD.

216

S.M.

Old Melody.

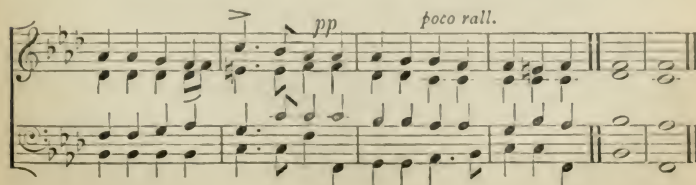


THE DEEP OF MANY A FORMER SIN.

217

6 of 8.

JNO. NAYLOR, MUS.D.



WHENCE SHALL OUR TEARS BEGIN ?

218

6.6.8.6.10.10.

E. H. THORNE.

mp
♩ = 88. *mp*

mf

ten. *Major.* *p*
same movement.

1st, 2nd, 3rd & 4th verses. | Last verse. A - men.
- ty. A - men.
A - men.

* The ties in this, and dots in the following bar, apply to the third and last verses.

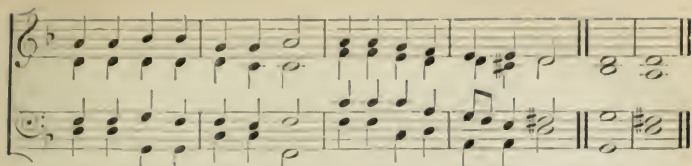
FORTY DAYS AND FORTY NIGHTS.

219

7s.

German.

♩ = 76.

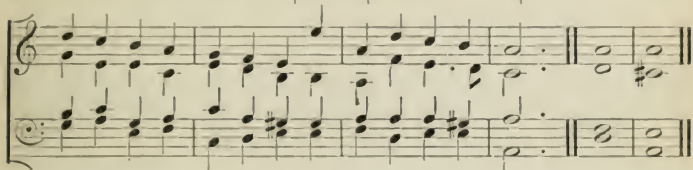
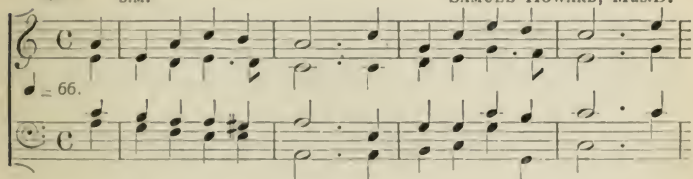


HAVE MERCY, LORD, ON ME.

220

S.M.

SAMUEL HOWARD, MUS.D.



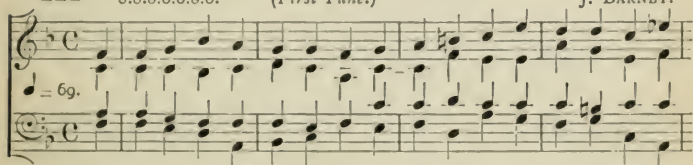
LORD, IN THESE DAYS OF HUMBLEST PRAYER.

221

8.8.8.6.6.8.6.

(First Tune.)

J. BARNEY.



[For Second Tune see next page.]

LORD, IN THESE DAYS OF HUMBLEST PRAYER.

221 8.8.8.6.6.8.6. (Second Tune.)

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 56.$
Voices in Unison.

In Harmony.

LORD, IN THIS THY MERCY'S DAY.

222 3 of 7.

ARTHUR S. SULLIVAN.

$\text{♩} = 80.$

LORD, WHEN WE BEND BEFORE THY THRONE.

223

C.M.

Old Melody.

Handwritten musical score for the hymn 'Lord, When We Bend Before Thy Throne'. It consists of two systems of two staves each. The first system includes a tempo marking '♩ = 48.' in the left margin. The music is written in common time (C) with a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some rests. The second system concludes with a double bar line and repeat signs.

O JESU CHRIST, IF SIN THERE BE.

224

D.C.M.

J. STAINER, Mus.D.

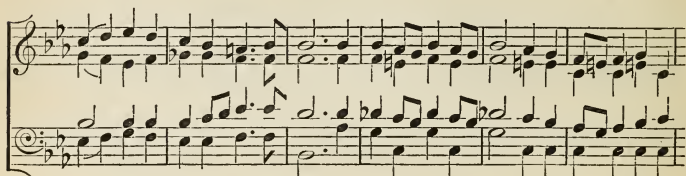
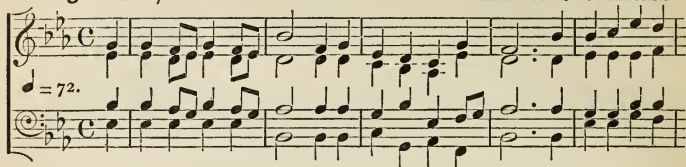
Handwritten musical score for the hymn 'O Jesu Christ, If Sin There Be'. It consists of four systems of two staves each. The first system includes a tempo marking '♩ = 72.' in the left margin. The music is written in common time (C) with a key signature of three sharps (F#, C#, G#). The score is divided into sections: the first two systems are marked 'Unison.' in the right margin, and the last two systems are marked 'Harmony.' in the right margin. The melody features a mix of eighth, sixteenth, and quarter notes. The piece ends with a double bar line and repeat signs.

O JESU, OUR SALVATION.

225

8 of 7.6.

ARTHUR S. SULLIVAN.



O LORD, TURN NOT THY FACE FROM ME.

226

C.M.

Old Melody.



THEE, JESU, SUFFERING, CRUCIFIED.

227

C.M.

CH. GOUNOD.

♩ = 54.

WEARY OF EARTH AND LADEN WITH MY SIN.

228

108.

JAMES LANGRAN.

♩ = 46.

SING, MY TONGUE, THE SAVIOUR'S GLORY.

229 6 of 8.7.

C. STEGGALL, Mus.D.

♩ = 76.

This musical score is for a hymn in 6/8.7 time. It consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 76. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a final chord.

NOW THE THIRTY YEARS ACCOMPLISHED.

230 6 of 8.7.

German.

♩ = 72.

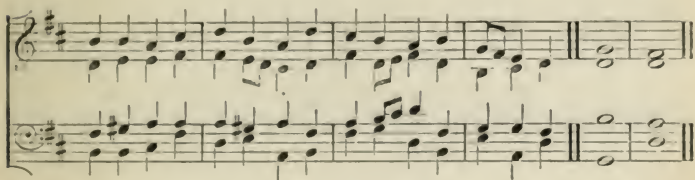
This musical score is for a hymn in 6/8.7 time. It consists of three systems of two staves each (treble and bass clef). The key signature has three sharps (F#, C#, G#). The tempo is marked as quarter note = 72. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a final chord.

THE ROYAL BANNERS FORWARD GO.

231

L.M.

German.

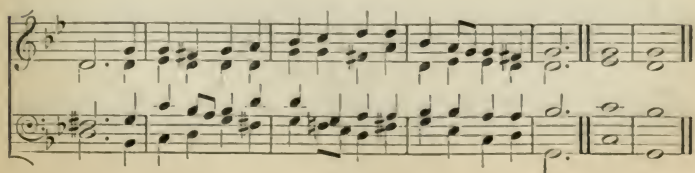
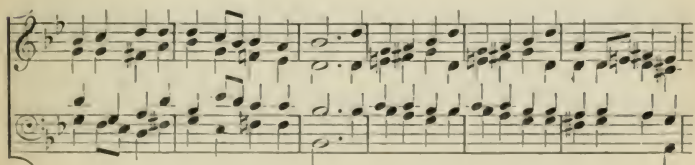
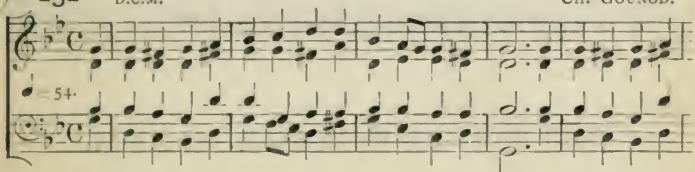


THE BLESSÈD CROSS NOW SHINES TO US.

232

D.C.M.

CH. GOUNOD.

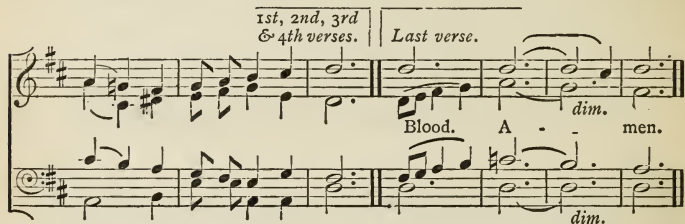


DAUGHTER OF SION! CEASE THY BITTER TEARS.

233

10.4.10.6.

E. H. THORNE.



THIS DAY THE WONDROUS MYSTERY.

234

C.M.

German.

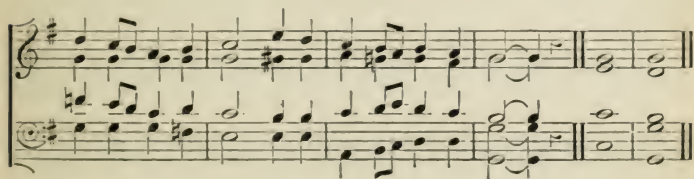
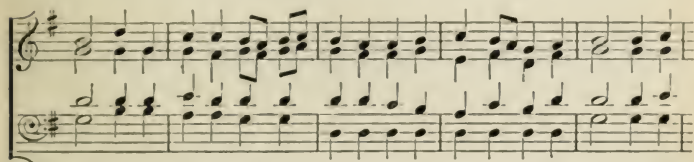
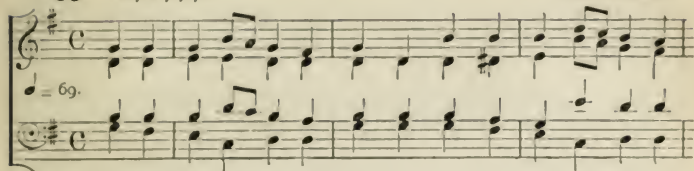


HE, WHO ONCE IN RIGHTEOUS VENGEANCE.

235

8.7.8.7.7.7.

CH. GOUNOD.

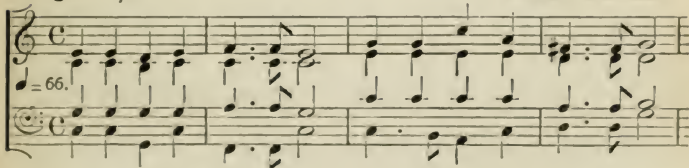


IN THE LORD'S ATONING GRIEF.

236

75.

RICHARD REDHEAD.



O'ERWHELMED IN DEPTHS OF WOE.

237

S.M.

(First Tune.)

Old Melody.

♩ = 72.

(Second Tune.)

J. BARNBY.

♩ = 76.

O THOU, WHO IN THE PAINS OF DEATH.

238

L.M.

SAMUEL REAY, Mus.Bac., Oxon.

♩ = 50.

SEE, WHERE IN SHAME THE GOD OF GLORY
HANGS.

239

10.6.10.4.

EDWIN GEORGE MONK, Mus.D.

Handwritten musical score for hymn 239. The score is written on three systems of two staves each. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked with a quarter note equal to 66 (♩ = 66.). The first system shows the beginning of the melody and accompaniment. The second system includes dynamic markings: *cres.* (crescendo) and *sf* (sforzando). The third system includes dynamic markings: *p* (piano) and *pp* (pianissimo). The score concludes with a double bar line.

SEE FROM ON HIGH, THE SOURCE OF SAVING
GRACE.

240

10.6.10.6.

C. STEGGALL, Mus.D.

Handwritten musical score for hymn 240. The score is written on three systems of two staves each. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked with a quarter note equal to 50 (♩ = 50.). The first system shows the beginning of the melody and accompaniment. The second system continues the melody and accompaniment. The third system concludes the hymn with a double bar line.

COME LET US SIT AND WEEP.

241

6.6.8.10.

BERTHOLD TOURS.

Two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked with a quarter note equal to 72 (♩ = 72.). The second system also consists of two staves with the same key signature and time signature. It includes a 'rall.' (rallentando) marking over the final measures of the piece.

BY THE CROSS SAD VIGIL KEEPING.

242

8.8.7.8.8.7.

J. BARNBY.

Three systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The tempo is marked with a quarter note equal to 72 (♩ = 72.). The second and third systems continue the piece on two staves each, maintaining the same key signature and time signature.

NOW, MY SOUL, THY VOICE UPRISING.

243

6 of 8.7.

Rev. J. B. DYKES, Mus.D.

Two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked with a quarter note equal to 72 (♩ = 72.), and the dynamics are marked 'mf' (mezzo-forte). The second system continues the piece on two staves.

Two systems of musical notation. The first system includes a *cres.* marking. The second system includes a *p* marking. The music is in treble and bass staves with a key signature of one sharp (F#).

HAIL, THOU HEAD, SO BRUISED AND TORN.

244 7-7-7-5.

E. H. THORNE.

Two systems of musical notation. The first system includes a tempo marking: *♩ = 42. Slow and heavy.* The second system includes dynamic markings: *cres.*, *cres.*, *f*, *dim.*, *pp*, and *ppp*. The music is in treble and bass staves with a key signature of two flats (Bb, Eb).

JESU, GOOD BEYOND COMPARING.

245 10 of 8.

HENRY SMART.

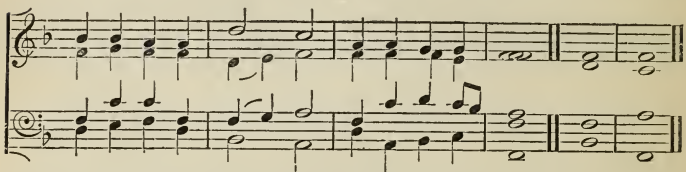
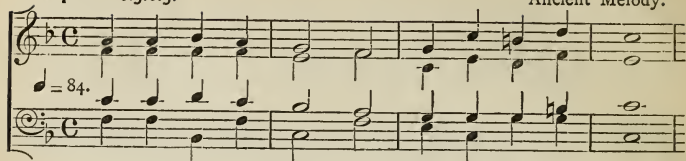
Two systems of musical notation. The first system includes a tempo marking: *♩ = 76.* The music is in treble and bass staves with a key signature of two flats (Bb, Eb).

GLORY BE TO JESUS.

246

6.5.6.5.

Ancient Melody.

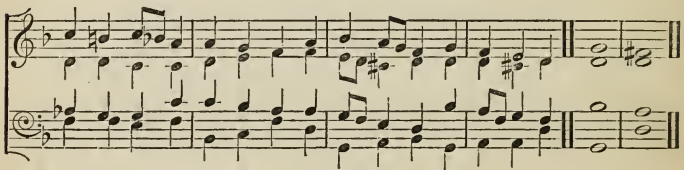
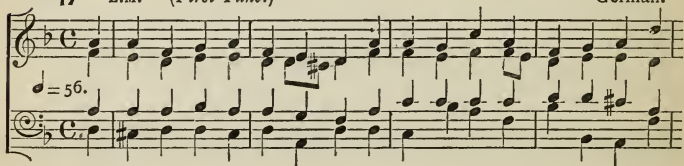


O COME AND MOURN WITH ME AWHILE.

247

L.M. (First Tune.)

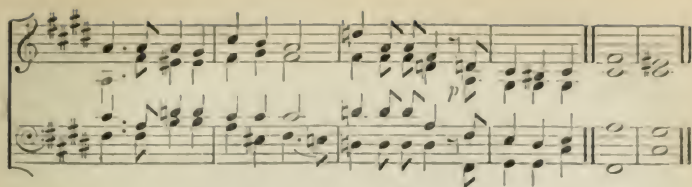
German.



(Second Tune.)

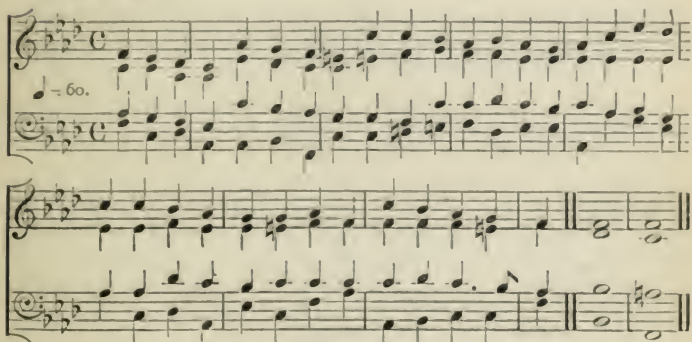
Sir JOHN GOSS.





(Third Tune.)

Old Melody.

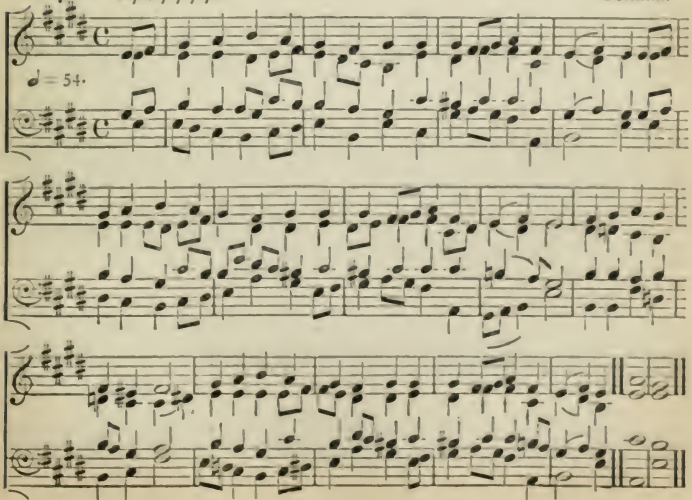


RAISE, RAISE THINE EYES A LITTLE WAY.

248

8.7.8.7.7.7.7.

German.



SAVIOUR, WHEN IN DUST TO THEE.

249

8 of 7.

(First Tune.)

German.

$\text{♩} = 60.$

(Second Tune.)

ARTHUR S. SULLIVAN.

$\text{♩} = 72.$

SWEET THE MOMENTS, RICH IN BLESSING.

250

8 of 8.7.

J. BARNBY.

♩ = 80.

cres.

dim.

rit.

pp

Slower.

cres.

f

dim. p

WHEN I SURVEY THE WONDROUS CROSS.

251

L.M.

J. BARNBY.

mf

p

♩ = 54.

ALL GLORY, LAUD, AND HONOUR.

252

7.6.

German.

$\text{♩} = 72.$
rall.

This musical score is for the hymn 'ALL GLORY, LAUD, AND HONOUR.' It is in common time (C) and G major. The tempo is marked as 7.6. The score consists of three systems of two staves each. The first system includes a tempo marking of 72 quarter notes per minute. The second system includes a 'rall.' (rallentando) marking. The third system concludes the piece with a double bar line.

RIDE ON! RIDE ON IN MAJESTY!

253

L.M.

Rev. J. B. DYKES, Mus.D.

$\text{♩} = 80.$
cres. *dim.*

This musical score is for the hymn 'RIDE ON! RIDE ON IN MAJESTY!' by Rev. J. B. Dykes. It is in common time (C) and B-flat major. The tempo is marked as L.M. (Lento Moderato) with a tempo of 80 quarter notes per minute. The score consists of two systems of two staves each. The first system includes a tempo marking of 80 quarter notes per minute. The second system includes 'cres.' (crescendo) and 'dim.' (diminuendo) markings. The piece concludes with a double bar line.

SEE THE DESTINED DAY ARISE!

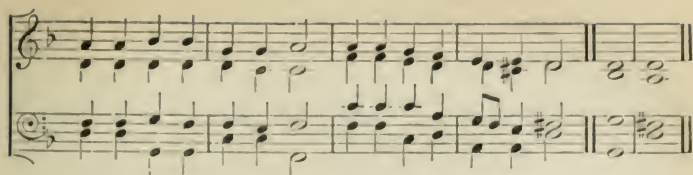
254

7s.

German.

$\text{♩} = 76.$

This musical score is for the hymn 'SEE THE DESTINED DAY ARISE!' It is in common time (C) and B-flat major. The tempo is marked as 7s. (7.5). The score consists of two systems of two staves each. The first system includes a tempo marking of 76 quarter notes per minute. The piece concludes with a double bar line.

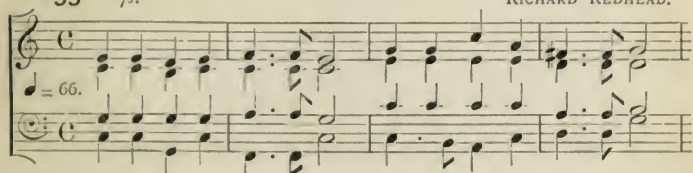


O MY PEOPLE, O MINE OWN.

255

75.

RICHARD REDHEAD.

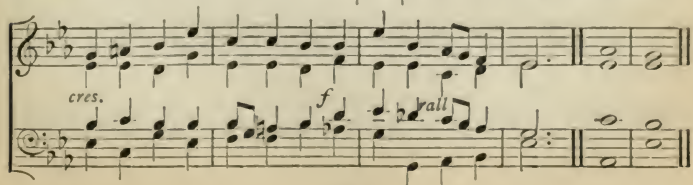
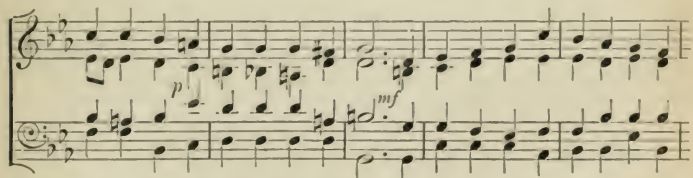
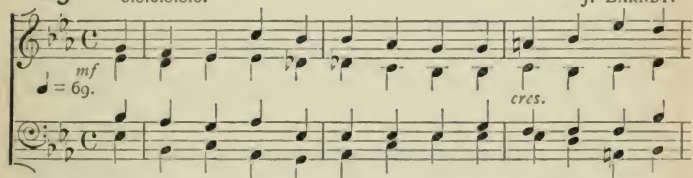


JESU, ALL HAIL, WHO FOR OUR SIN.

256

8.8.6.8.8.6.

J. BARNBY.

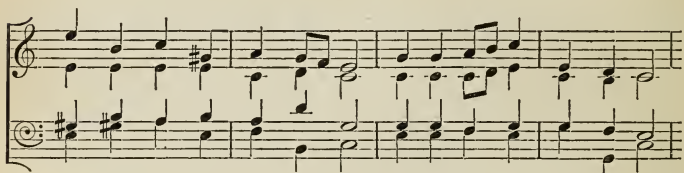


DARKLY FROWNS THE EVENING SKY.

257

6 of 7.

German.

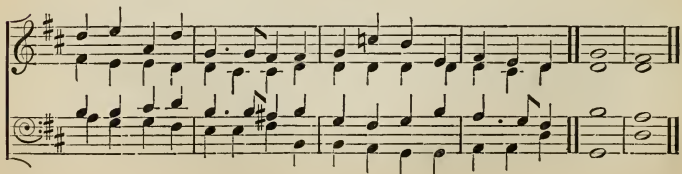


TO CHRIST, WHOSE CROSS REPAIRED OUR LOSS.

258

L.M.

C. H. H. PARRY.



SO REST, OUR REST.

259

4.4.7.7.6.

German.

♩ = 69.

This musical score is for a hymn in German. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in the soprano part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piece concludes with a double bar line and a final chord.

JESU, THE AUTHOR OF OUR LIFE.

260

L.M.

H. J. GAUNTLETT, Mus.D.

♩ = 69.

This musical score is for a hymn by H. J. Gauntlett. It is written for a four-part vocal choir and piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The melody is in the soprano part. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The piece ends with a double bar line and a final chord.

THOU, SORE OPPRESSED.

261

4.4.7.7.6.

J. BAPTISTE CALKIN.

♩ = 104.

This musical score is for a hymn by J. Baptiste Calkin. It is written for a four-part vocal choir and piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The melody is in the soprano part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piece concludes with a double bar line and a final chord.

THE GLITTERING MORN BEDECKS THE SKY.

262

L.M.

Ancient Melody.

The first system of musical notation for the hymn. It consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The time signature is 3/4. The tempo/meter marking is 'L.M.' and the tempo is '50.'. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The system ends with a repeat sign.

The second system of musical notation. It continues the melody and accompaniment from the first system. The system ends with a repeat sign.

The third system of musical notation. It continues the melody and accompaniment. The system ends with a repeat sign.

The fourth system of musical notation. It continues the melody and accompaniment. The system ends with a repeat sign.

The fifth system of musical notation. It continues the melody and accompaniment. The system ends with a repeat sign.

* This Doxology should also be sung at the end of the next two Hymns.

And God the Ho - ly Ghost we raise. A - men.

This musical score is for a hymn in 3/4 time, featuring a treble and bass staff. The melody is simple and homophonic, with the lyrics 'And God the Ho - ly Ghost we raise. A - men.' written below the notes.

DEEP SORROW ON THE APOSTLES CAME.

263

L.M.

Ancient Melody.

♩ = 50.

This musical score is for Hymn 263 in 3/4 time. It consists of two staves with a treble and bass clef. The tempo is marked '♩ = 50.' and the style is 'Ancient Melody'.

This musical score is for Hymn 263 in 3/4 time. It consists of two staves with a treble and bass clef. The tempo is marked '♩ = 50.' and the style is 'Ancient Melody'.

For Doxology see Hymn 262.

JOY DAWNED AGAIN ON EASTER DAY.

264

L.M.

Ancient Melody.

♩ = 50.

This musical score is for Hymn 264 in 3/4 time. It consists of two staves with a treble and bass clef. The tempo is marked '♩ = 50.' and the style is 'Ancient Melody'.

This musical score is for Hymn 264 in 3/4 time. It consists of two staves with a treble and bass clef. The tempo is marked '♩ = 50.' and the style is 'Ancient Melody'.

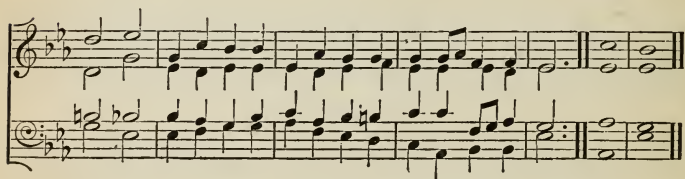
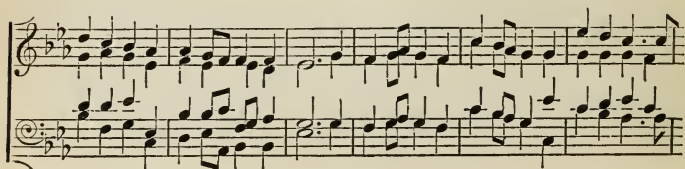
For Doxology see Hymn 262.

O THOU, THE HEAVENS' ETERNAL KING.

265

D.C.M.

H. J. GAUNTLETT, Mus.D.

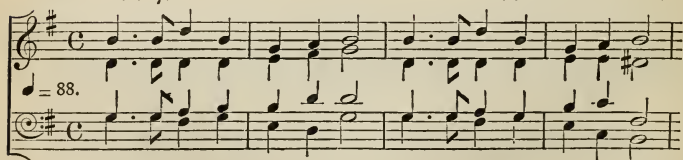


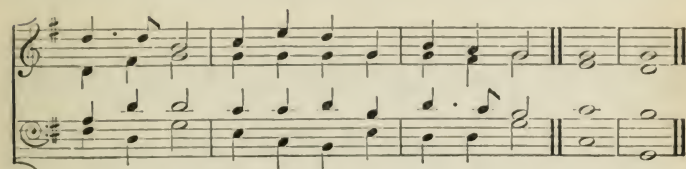
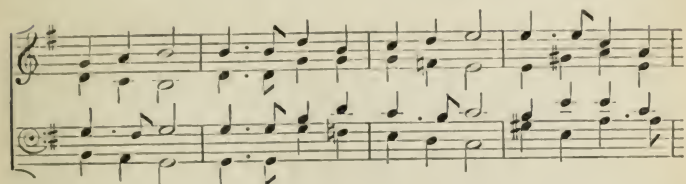
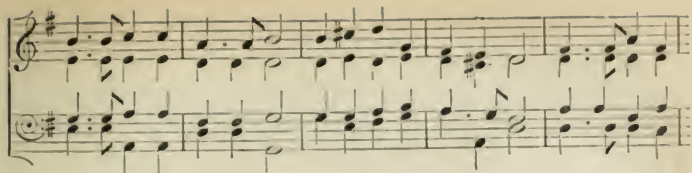
CHRIST THE LORD IS RISEN TO-DAY.

266

8 of 7.

Sir GEORGE ELVEY.

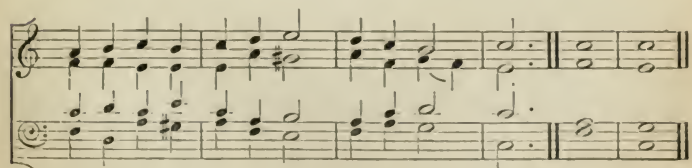




MORN'S ROSEATE HUES HAVE DECKED THE SKY.

252 - 267

E. J. HOPKINS.



LET THE WHOLE WORLD CHANT AND SING.

268

7s. Verses 1 to 9.

HENRY SMART.

The first system of musical notation for 'Let the Whole World Chant and Sing.' It consists of a treble and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). A tempo marking '♩ = 84.' is present. The melody in the treble staff begins with a quarter note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melody continues with various note values, including some beamed sixteenth notes. The bass staff continues with its accompaniment.

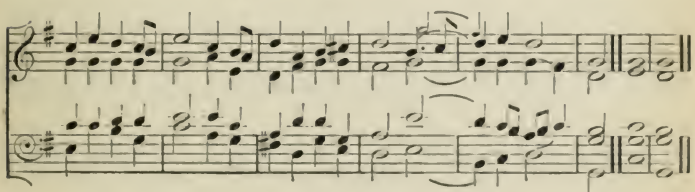
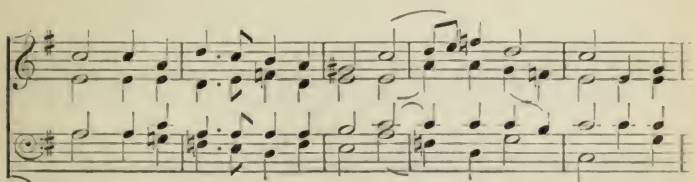
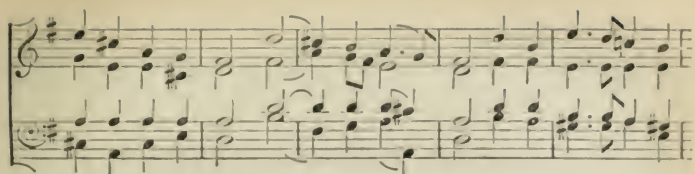
The third system of musical notation. The melody in the treble staff features a prominent F#4, and the bass staff has a corresponding F#3. The piece continues with a steady rhythm.

The fourth system of musical notation. The melody in the treble staff ends with a half note G4. The bass staff concludes with a half note F#3. The system ends with a double bar line.

Verses 10 to 13.

The fifth system of musical notation, starting with 'Verses 10 to 13.' It continues the melody and accompaniment from the previous system. The treble staff begins with a quarter note G4, and the bass staff begins with a half note F#3.

The sixth system of musical notation, concluding the piece. The melody in the treble staff ends with a half note G4. The bass staff concludes with a half note F#3. The system ends with a double bar line.

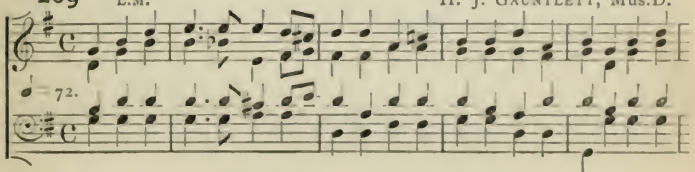


BRIGHT GLOWS THE MORN THIS EASTER DAY.

269

L.M.

H. J. GAUNTLETT, Mus.D.

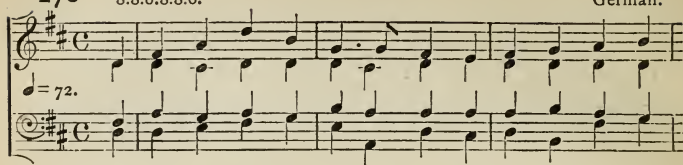


PURGE OUT THE LEAVEN OLD OF SIN.

270

8.8.6.8.8.6.

German.

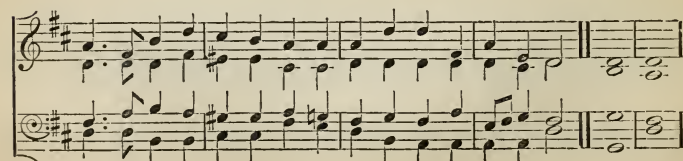


ALLELUIA LET THE NATIONS.

271

8.7.

Rev. J. B. DYKES, Mus.D.



PRAISE TO OUR LORD AND SAVIOUR DEAR.

272

6 of 8.

S. S. WESLEY, Mus.D.

$\text{♩} = 56.$

LO! THE WORLD FROM SLUMBER RISEN.

273

7-7-7-5-7-7-5.

SAMUEL REAY, Mus.Bac., Oxon.

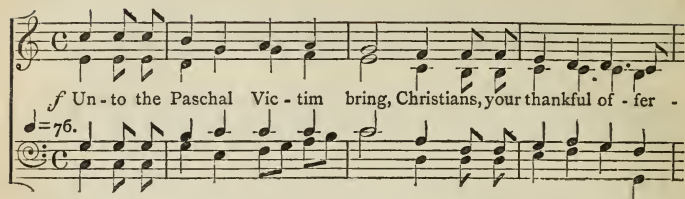
$\text{♩} = 80.$

UNTO THE PASCHAL VICTIM BRING.

274

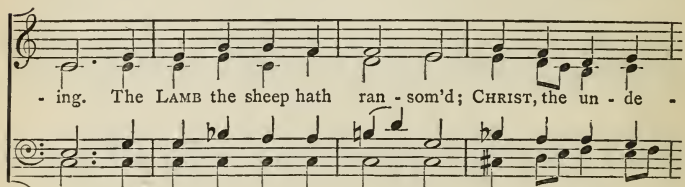
P.M.

H. J. GAUNTLETT, Mus.D.

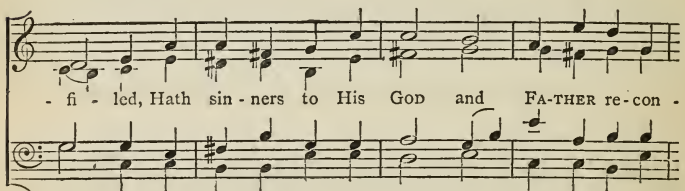


f Un - to the Paschal Vic - tim bring, Christians, your thankful of - fer -

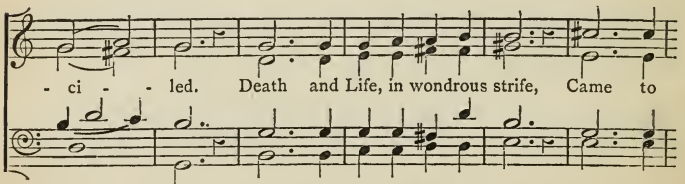
$\text{♩} = 76.$



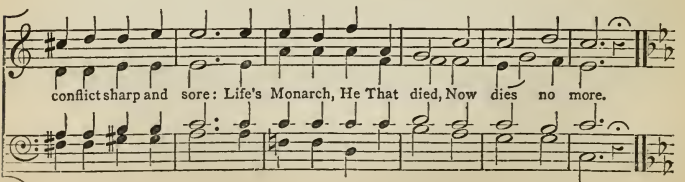
- ing. The LAMB the sheep hath ran - som'd; CHRIST, the un - de -



- fi - led, Hath sin - ners to His GOD and FA - THER re - con -



- ci - - led. Death and Life, in wondrous strife, Came to



conflict sharp and sore: Life's Monarch, He That died, Now dies no more.

All in Unison and 8ves.

What thou saw - est, Ma - ry, say, As thou went - est on thy

72. Slower.

Ped.

SOPRANO. RECIT.

way. I saw the Slain One's earthly pri - son; I saw the

a tempo.

glo - ry, the glo-ry of the Ri - sen; The wit-ness an - gels by the

a tempo. *p*

cave, And the garments of the grave. The

mf *f* *cres.*

LORD, my Hope, The LORD, my Hope is ris'n; and

He Be - fore you goes to Ga - li - lee.

A tempo ordinario.

f Org.
♩ = 72. We know that CHRIST is ri - sen, is

ris'n from death in - deed, Thou, Vic - tor Monarch, Vic - tor Monarch,

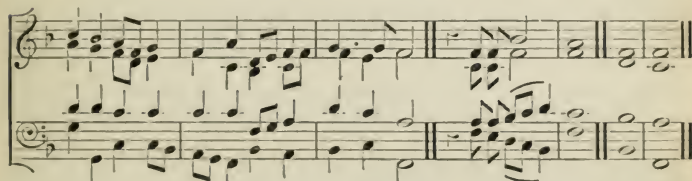
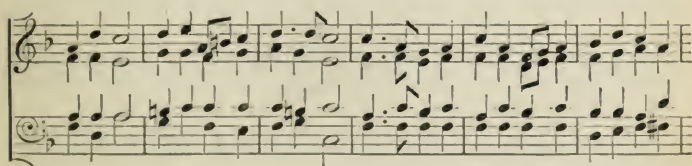
for Thy sup-licants plead. A - men. Al - le - lu - ia.

FAR BE SORROW, TEARS, AND SIGHING.

275

8.8.7.7.8.8.7.4.

C. STEGGALL, Mus.D.

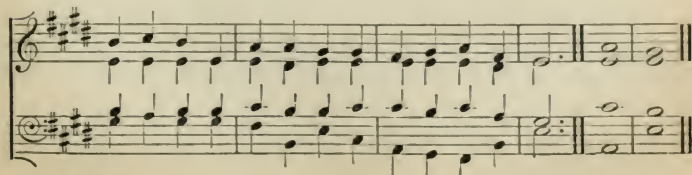
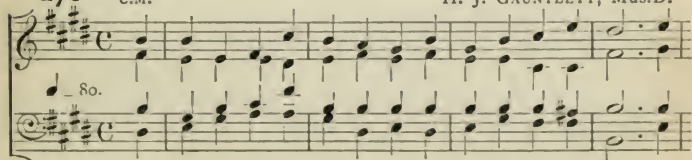


YE CHOIRS OF NEW JERUSALEM. ✓

276

C.M.

H. J. GAUNTLETT, Mus.D.

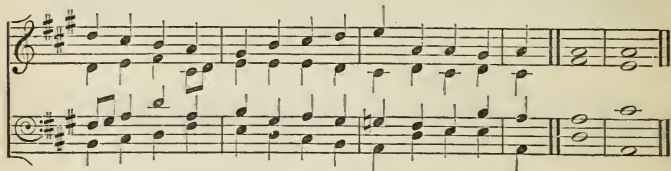


THE LAMB'S HIGH BANQUET CALLED TO SHARE.

277

L.M.

Old Melody.

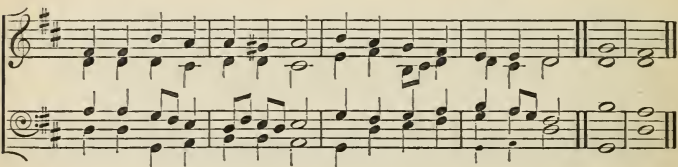
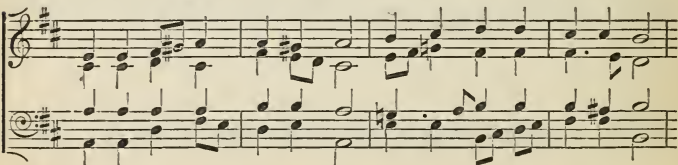
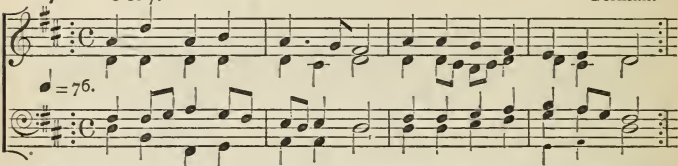


AT THE LAMB'S HIGH FEAST WE SING.

278

8 of 7.

German.

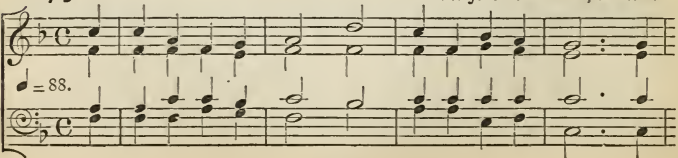


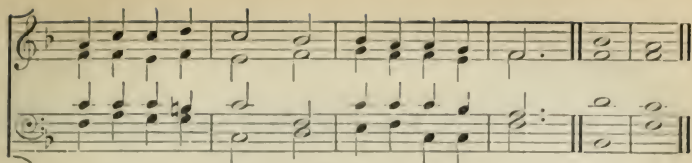
BENEATH A MIGHTY ARM.

279

6s.

H. J. GAUNTLETT, Mus.D.



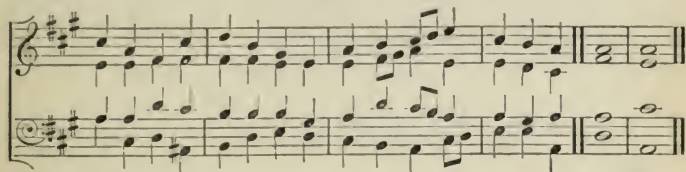


JESU, THE WORLD'S REDEEMING LORD.

280

L.M.

Old Melody.

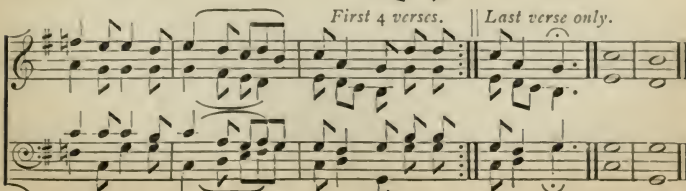
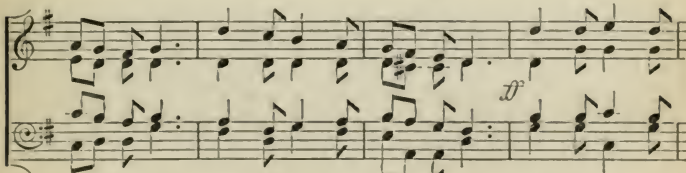
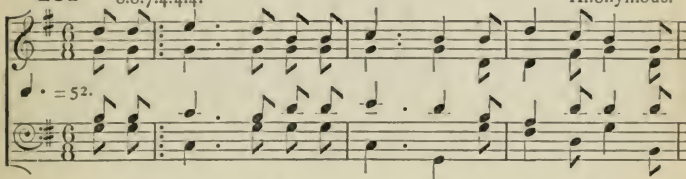


THE CROWN IS ON THE VICTOR'S BROW.

281

8.8.7.4.4.4.

Anonymous.

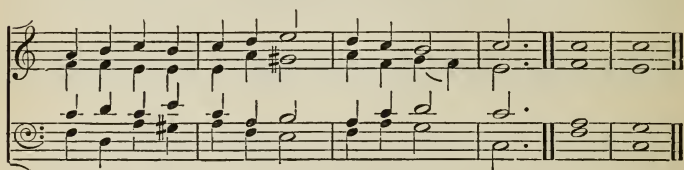


First 4 verses. || Last verse only.

CHILDREN OF GOD, REJOICE AND SING.

267-282 3 of 8.

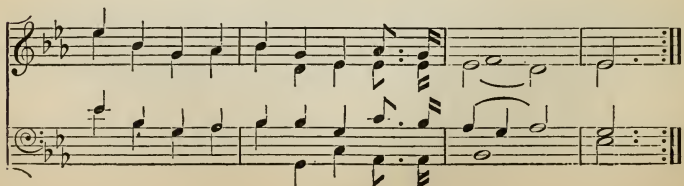
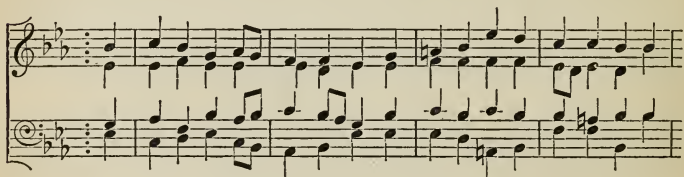
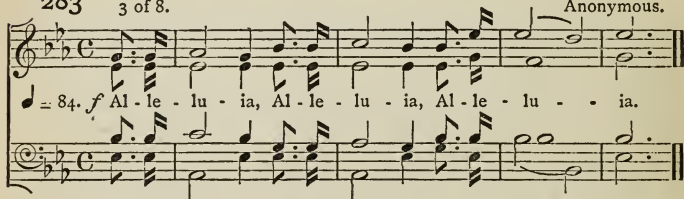
E. J. HOPKINS.



THE STRIFE IS O'ER, THE BATTLE DONE!

283 3 of 8.

Anonymous.



"WELCOME, HAPPY MORNING!" AGE TO AGE
SHALL SAY.

284

5 of 11.

ARTHUR S. SULLIVAN.

56.

Musical score for 'WELCOME, HAPPY MORNING!' in 2/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system is marked '56.' and includes a treble and bass staff. The second and third systems also consist of two staves each. The music features a melody in the treble staff and a supporting bass line in the bass staff, with various chords and single notes.

COME, YE FAITHFUL, RAISE THE STRAIN.

285

8 of 7.6.

ARTHUR S. SULLIVAN.

$\text{♩} = 72.$
Stately.

Musical score for 'COME, YE FAITHFUL, RAISE THE STRAIN.' in 2/4 time, key of D major. The score consists of three systems of two staves each. The first system is marked with a tempo of 72 beats per minute and the instruction 'Stately.'. The music features a melody in the treble staff and a supporting bass line in the bass staff, with various chords and single notes.

THE CHURCH OF GOD LIFTS UP HER VOICE.

286

L.M.

German.

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two staves. The upper staff is for the Treble Clef and the lower staff is for the Bass Clef. The key signature has one sharp (F#) and the time signature is C (common time). The tempo is marked as ♩ = 56. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The piece ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is simple and folk-like, with a key signature of one sharp (F#) and a time signature of 2/4. The piece concludes with a double bar line and repeat signs.

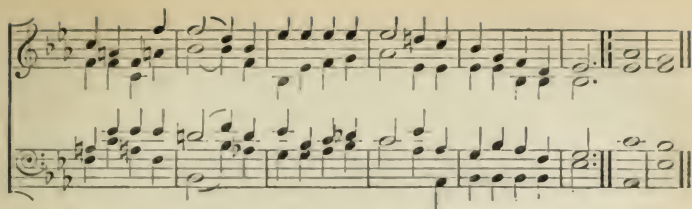
THE DAY OF RESURRECTION.

287

8 of 7.6.

HENRY SMART.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music is in common time (C) and features a simple, folk-like melody with a repeating pattern of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the bottom staff.

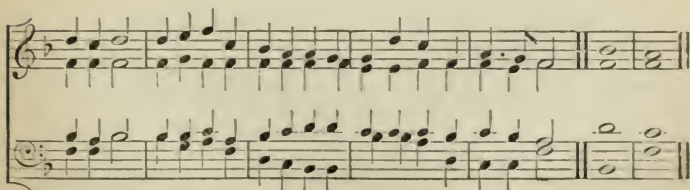
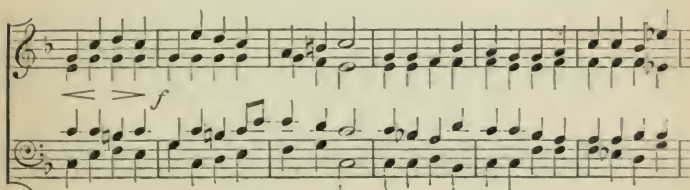


ALLELUIA! ALLELUIA! HEARTS AND VOICES
HEAVENWARD RAISE.

288

4 of 15.

J. BARNBY.

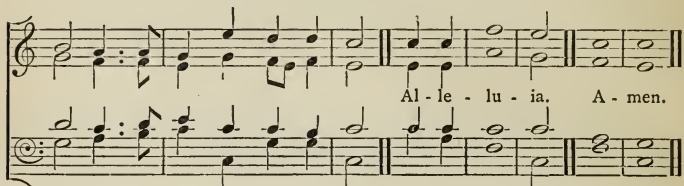
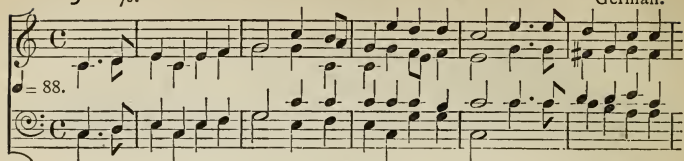


CHRIST THE LORD IS RISEN AGAIN.

289

7s.

German.



HE IS RISEN, HE IS RISEN.

290

8.7.8.7.7.7.

German.

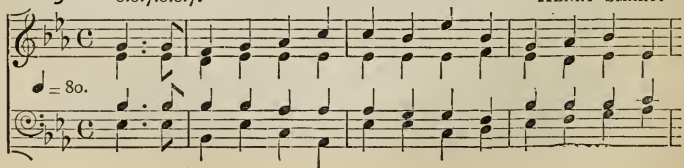


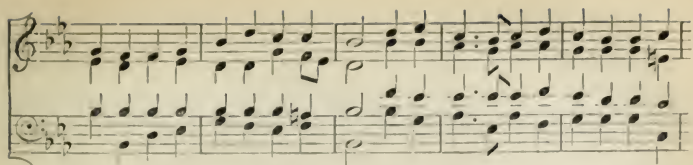
IN THY GLORIOUS RESURRECTION.

291

8.8.7.8.8.7.

HENRY SMART.



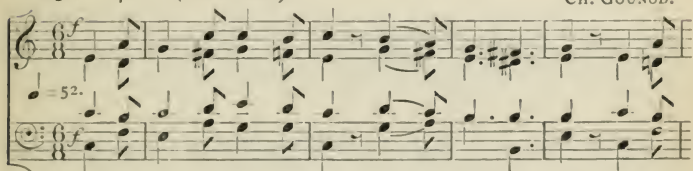


3 // JESUS CHRIST IS RISEN TO-DAY.

292

75. (First Tune.)

CH. GOUNOD.



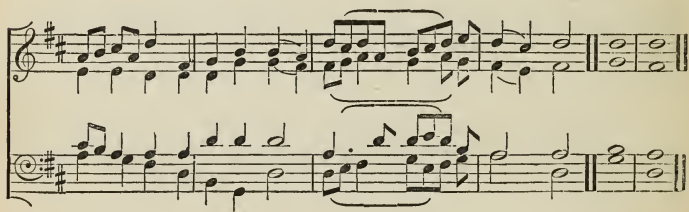
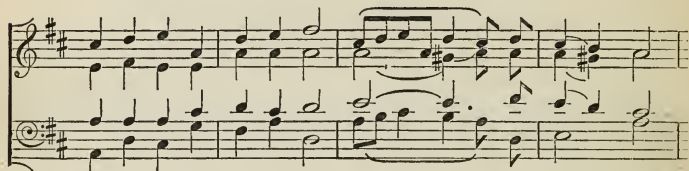
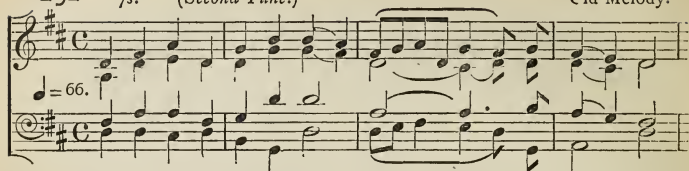
[For Second Tune see next page.]

JESUS CHRIST IS RISEN TO-DAY.

292

7s. (Second Tune.)

C1d Melody.

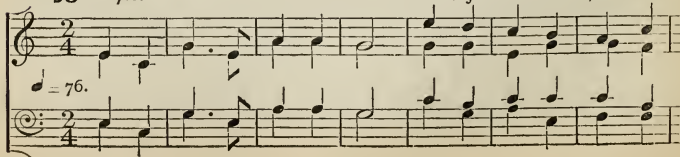


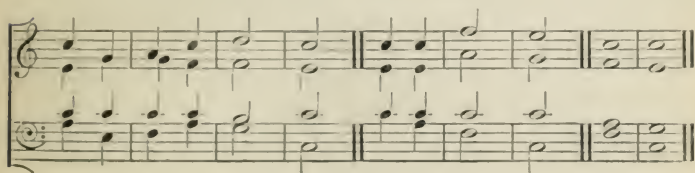
JESUS LIVES! NO LONGER NOW.

293

7.8.

H. J. GAUNTLETT, Mus.D.

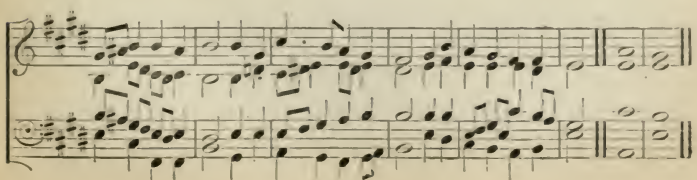
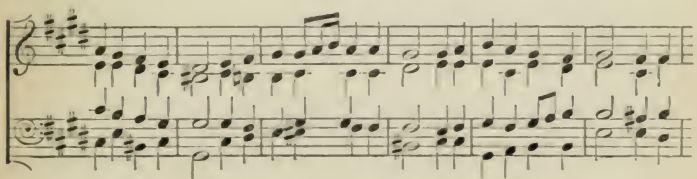
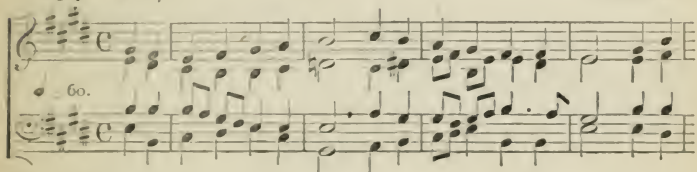




NEAR THE TOMB WHERE CHRIST HATH BEEN.

294 8 of 7.

German.



THE FOE BEHIND, THE DEEP BEFORE.

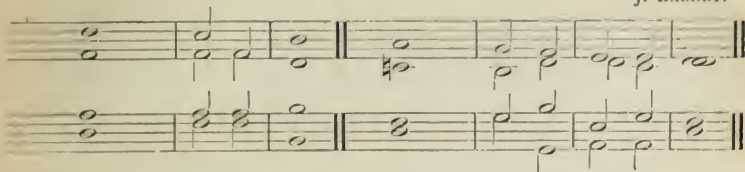
295

P.M.



I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.

<i>f</i> 1	THE foe behind,	deep be-	fore,	Our hosts have	dared and	past the	sea:
2	Lift up, lift up	voi - ces	now!	The whole	world re-	joi - ces	now!
<i>p</i> 3	Happy morrow,	turning sor-	row Into	peace and	mirth!	Bondage end-	ing, Love des-
						cend - ing	O'er the earth!
<i>p</i> 4	No longer must	mourn-ers	weep,	Nor call de-	part - ed	Christians	dead:
<i>mf</i> 5	Now, once	more, Eden's	door Open	stands to	mor - tal	eyes:	<i>f</i> For CHRIST
							hath ris'n, and man shall rise.
<i>p</i> 6	It is not exile,	rest on	high:	It is not	sad - ness,	peace from	strife:
<i>f</i> 7	Where our ban-	ner leads us,	We may	safe - ly	go.	Where our	Chief precedes
						us,	We may face the foe.
8	He shall soon	deliver from	ev' - ry	woe;	Alleluia,	If His	paths ye tread.
9	With loins up-	girt, and	staff in	hand,	And hasty	mien and	san-dalled feet,
10	So shall He	collect us, di-	rect us, pro-	tect us, From	E - gypt's	strand:	So shall He
							precede us,
							and feed us,
							and lead us To
							Ca-naan's land.



And Pharaoh's warriors	strew the	shore,	And Israel's	ran-somed	tribes are	free.
The LORD hath triumphed	glor-ious-	ly:	The LORD shall	reign vic-	tor - ious-	ly!
Seals assuring, Guards secur- ing, Watch His	earth - ly	prison:	<i>f</i> Seals are shattered, Guards are	scat-tered,	CHRIST hath	risen
For death is hal- lowed	in - to	sleep,	And every	grave be-	comes a	bed.
<i>mf</i> Now at last old things past, Hope and joy and	peace be-	gin:	<i>f</i> For CHRIST hath	won, and	man shall	win.
To fall asleep is	not to	die:	To dwell with	CHRIST is	bet - ter	life.
His right Arm is o'er us, He our Pleasures, as a river, Shall Around the Paschal	guide will round you Feast we	be. flow, stand,	CHRIST hath gone before us: Alleluia, And of the	Christians, When ye Pas - chal	fol - low see your Lamb we	ye l Head. eat.
Toils and foes as- sailing, friends quailing, hearts failing, Shall	threat in	vain:	If He be pro- viding, presid- ing, and	guiding To	Him a-	gain.
11 CHRIST our Lead- er, Monarch, Pleader, Inter- ceder, Praise we	and a-	dore:	Exultation, veneration, gratulation,	Bring-ing	e - ver-	more.

For verse 12 see next page.

mf Once des-pis'd, and once re-jec-ted, Was this Stone; that now, e-

- lec-ted, To a Cor-ner-stone per-fec-ted As a

rit.
glo-rious tro-phy stands e-rec-ted. A-men.

O LAMB OF GOD, THAT TAKEST AWAY THE
SINS OF THE WORLD.

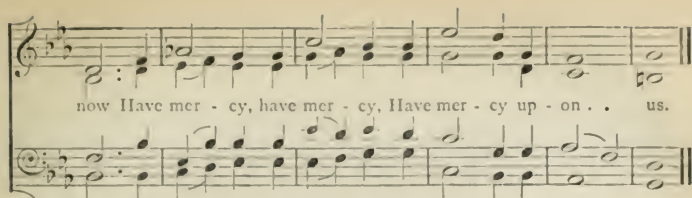
296

14.7.7.6.6.

HENRY SMART.

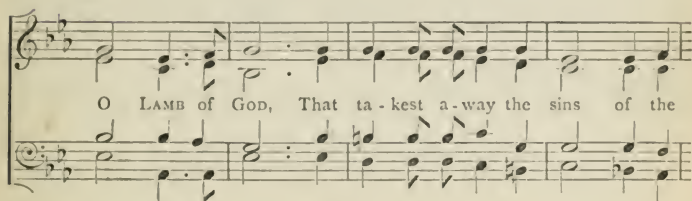
p
♩ = 80. O LAMB of GOD, That ta-kest a-way the sins of the

world, Sa-cri-fice and Victim Thou, Purge a-way our sins: and

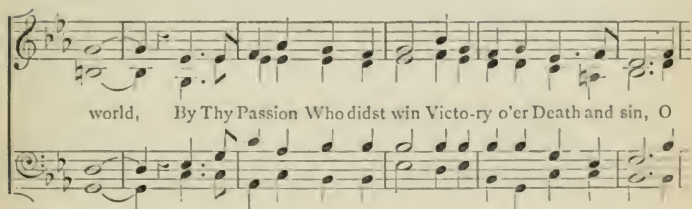


now Have mer - cy, have mer - cy, Have mer - cy up - on . . us.

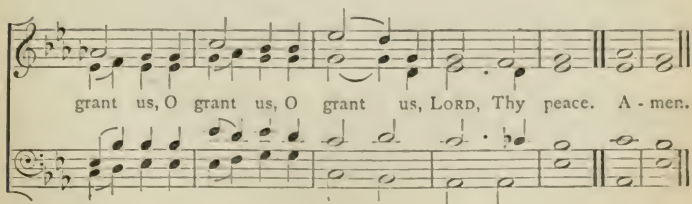
O LAMB of GOD, That takest away the sins of the world,
 Thou Who by Thy Blood didst deign
 Of our guilt to wash the stain :
 Have mercy, have mercy,
 Have mercy upon us.



O LAMB of GOD, That ta - kest a - way the sins of the



world, By Thy Passion Who didst win Victo - ry o'er Death and sin, O



grant us, O grant us, O grant us, LORD, Thy peace. A - men.

FATHER, BLESSING EVERY SEED-TIME.

297

8 of 8.7.

Rev. J. B. DYKES, M.A., Mus.D.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The tempo is marked $\text{♩} = 76$. The dynamics are marked *mf*. The system consists of a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and a repeat sign.

Second system of musical notation, continuing the piece. It features the same key signature and time signature as the first system, with similar musical notations.

Third system of musical notation. The key signature changes to two sharps (F#, C#). The dynamics are marked *p* (piano) and *cres.* (crescendo). The system includes a treble and bass staff with musical notations and a repeat sign.

Fourth system of musical notation. The key signature remains two sharps (F#, C#). The dynamics are marked *f* (forte) and *dim.* (diminuendo). The system includes a treble and bass staff with musical notations and a repeat sign.

LORD, IN THY NAME THY SERVANTS PLEAD.

298

C.M.

W. METCALFE.

$\text{♩} = 69.$

O BLESSÈD TRINITY.

299

6.6.8.6.6.8.

Old Melody

$\text{♩} = 76.$

O JESU, CROWNED WITH ALL RENOWN.

300

D.C.M.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 80.$

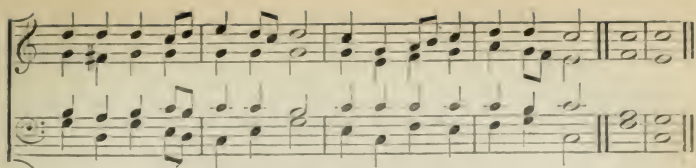
SOON THE FIERY SUN ASCENDING.

301

8.7.8.7.7.

German.

$\text{♩} = 86.$

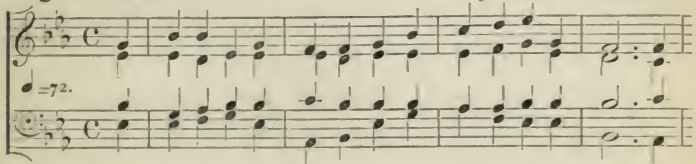


O THOU, ETERNAL KING, MOST HIGH. ✓

302

C.M.

H. J. GAUNTLETT, Mus.D.

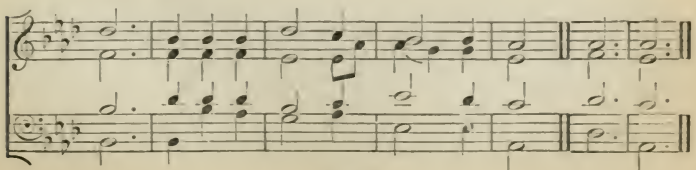
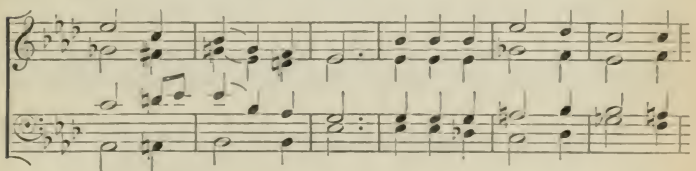
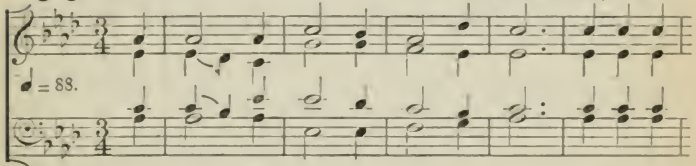


A HYMN OF GLORY LET US SING.

303

L.M.

G. M. GARRETT, Mus.D.



AT LENGTH THE LONGED-FOR JOY IS GIVEN.

304

L.M.

Old Melody.

Handwritten musical score for hymn 304. It consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'L.M.' and the tempo number is 72. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

TO THE THRONE HE LEFT, VICTORIOUS.

305

8 of 8.7.

Old Melody.

Handwritten musical score for hymn 305. It consists of three systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'L.M.' and the tempo number is 76. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign.

O JESU, OUR REDEMPTION, LOVE.

306

L.M.

PHILIP ARMES, Mus.D.

Handwritten musical score for hymn 306. It consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'L.M.' and the tempo number is 84. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The melody is marked with 'mf' and 'cres.'.

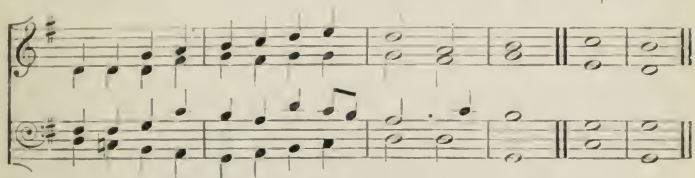
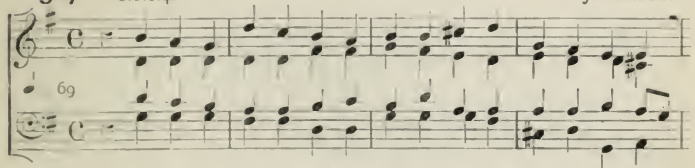


THOU, WHO DOST BUILD FOR US ON HIGH.

307

8.8.6.4.

J. BARBY.

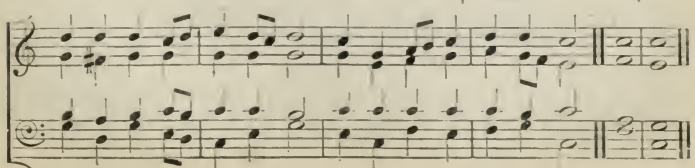
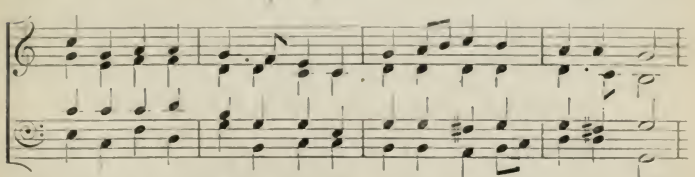
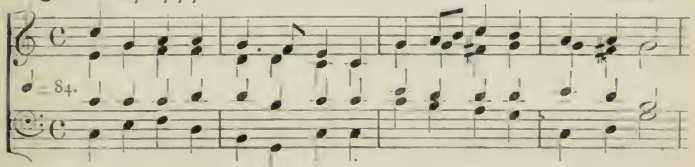


SING, O EARTH, FOR THY REDEMPTION!

308

8.7.8.7.7.7.

German.

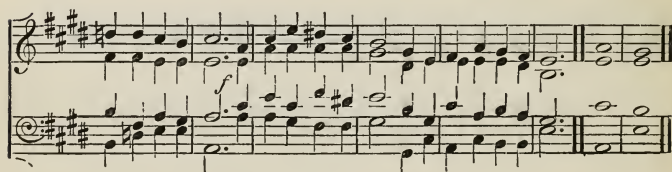
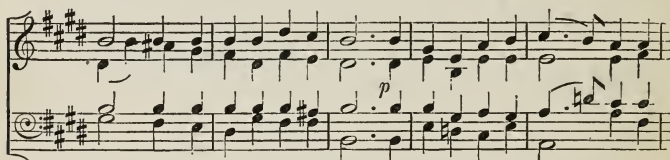
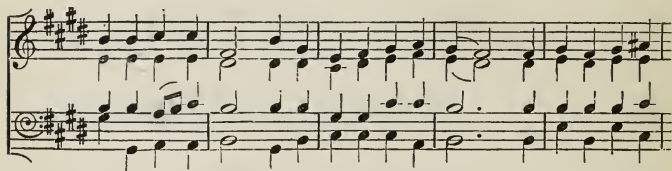
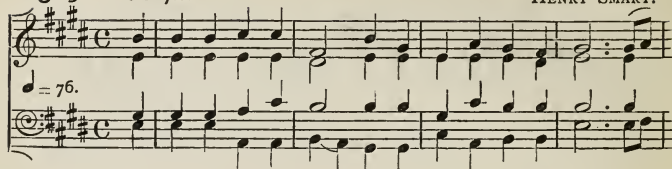


WITH ALL YOUR FLOODS ATTENDING.

309

10 of 7.6.

HENRY SMART.

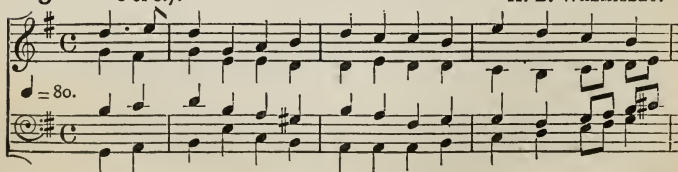


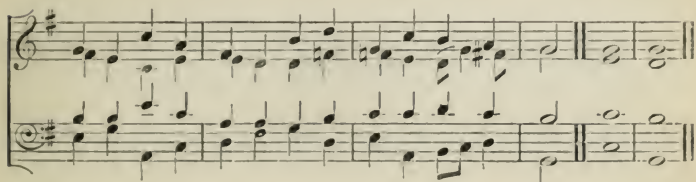
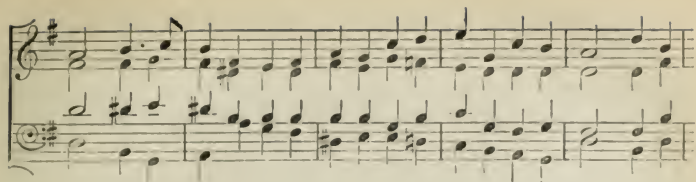
JESUS, LORD OF LIFE ETERNAL.

310

6 of 8.7.

H. B. WALMSLEY.

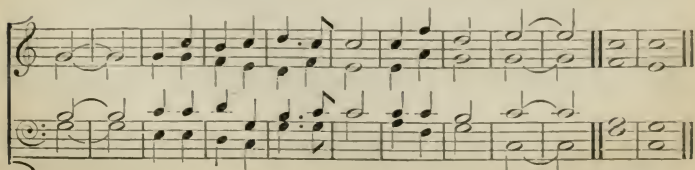
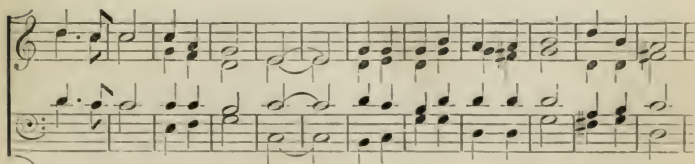
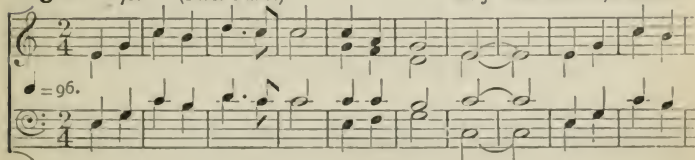




HAIL THE DAY THAT SEES HIM RISE.

311 75. (First Tune.)

H. J. GAUNTLETT, Mus.D.



[For Second Tune see next page.]

292
HAIL THE DAY THAT SEES HIM RISE.

311 7s. (Second Tune.)

CH. GOUNOD.

$\text{♩} = 52. f$

LORD, THY BITTER PASSION PAST.

312 6 of 7.

German.

$\text{♩} = 88.$

SEE THE CONQUEROR MOUNTS IN TRIUMPH.

313 8 of 8.7.

Old Melody.

$\text{♩} = 76.$

This musical score is for the hymn 'SEE THE CONQUEROR MOUNTS IN TRIUMPH.' It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as 76 beats per minute. The score consists of three systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

HOLY GHOST, ILLUMINATOR, SHED THY BEAMS UPON OUR EYES.

314 8 of 8.7.

W. S. HOYTE.

$\text{♩} = 80.$

This musical score is for the hymn 'HOLY GHOST, ILLUMINATOR, SHED THY BEAMS UPON OUR EYES.' It is in 3/4 time with a key signature of one flat (Bb). The tempo is marked as 80 beats per minute. The score consists of three systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

THOU ART GONE UP ON HIGH.

315

D.S.M.

JNO. NAYLOR, Mus.D.

Voices in unison.

Voices in harmony.

$\text{♩} = 76.$

Org.

p

cres.

dim.

This musical score is for the hymn 'Thou Art Gone Up on High'. It is written for voices and organ. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 76. The score is divided into four systems. The first system shows the beginning of the piece, with the organ playing a rhythmic accompaniment. The second and third systems continue the organ accompaniment, with the organist's part marked with a piano (p) dynamic. The fourth system shows the organ playing a crescendo (cres.) and then a decrescendo (dim.) before the piece ends.

AWFUL THOUGHT OF ENDLESS DOOM!

316

7s.

Rev. F. A. J. HERVEY, M.A.

$\text{♩} = 72.$

This musical score is for the hymn 'Awful Thought of Endless Doom!'. It is written for voices and organ. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as quarter note = 72. The score is divided into two systems. The first system shows the beginning of the piece, with the organ playing a rhythmic accompaniment. The second system continues the organ accompaniment, with the organist's part marked with a piano (p) dynamic.

FOR AYE SHALL MORTALS BLESS THE DAY.

317

L.M.

A. R. REINAGLE.

72.

This musical score is for hymn 317. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'L.M.' and the number '72.' is written below the first staff. The music is written in a four-part setting (Soprano, Alto, Tenor, Bass) using block chords. The second system concludes with a double bar line and repeat signs.

O CHRIST, WHO DOST, OUR HERALD, RISE.

318

L.M.

Old Melody.

72.

This musical score is for hymn 318. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The tempo is marked 'L.M.' and the number '72.' is written below the first staff. The music is written in a four-part setting using block chords. The second system concludes with a double bar line and repeat signs.

SOVEREIGN OF HEAVEN, WHO DIDST PREVAIL.

319

8.8.8.4.

SAMUEL REAY, Mus.Bac., Oxon.

69.

This musical score is for hymn 319. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The tempo is marked '8.8.8.4.' and the number '69.' is written below the first staff. The music is written in a four-part setting using block chords. The second system concludes with a double bar line and repeat signs.

COME, O SPIRIT, FROM ON HIGH.

320 7s. Old Melody.

$\text{♩} = 72.$

This musical score is for the hymn 'Come, O Spirit, from on high.' It is numbered 320 and marked '7s.' and 'Old Melody.' The tempo is indicated as a quarter note equals 72 beats. The music is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and hymn-like, with a final double bar line and repeat sign.

LO, THE FATHER HEARS OUR PRAYER.

321 7s. Old Melody.

$\text{♩} = 76.$

This musical score is for the hymn 'Lo, the Father hears our prayer.' It is numbered 321 and marked '7s.' and 'Old Melody.' The tempo is indicated as a quarter note equals 76 beats. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is simple and hymn-like, with a final double bar line and repeat sign.

COME, O HOLY GHOST, WITHIN US.

322 8.7. W. METCALFE.

$\text{♩} = 76.$

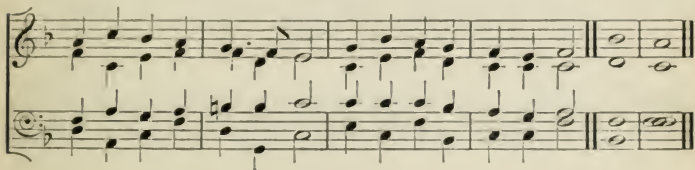
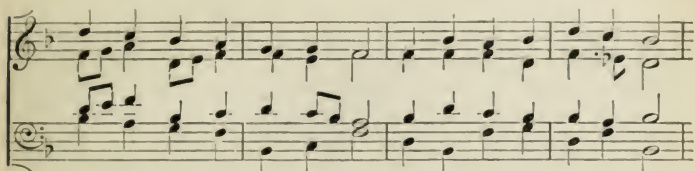
This musical score is for the hymn 'Come, O Holy Ghost, within us.' It is numbered 322, marked '8.7.' and 'W. METCALFE.' The tempo is indicated as a quarter note equals 76 beats. The music is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and hymn-like, with a final double bar line and repeat sign.

COME, THOU HOLY PARACLETE.

323

7s.

Old Melody.

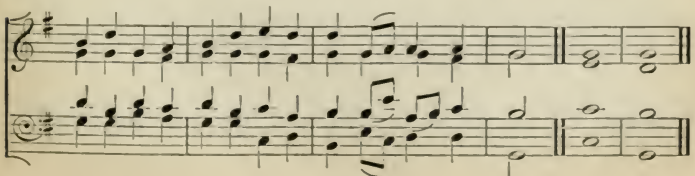
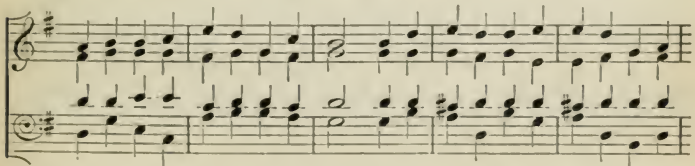


DAY ALL JUBILANT, ALL SPLENDID.

324

8.8.7.8.8.7.

H. J. GAUNTLETT, Mus.D.

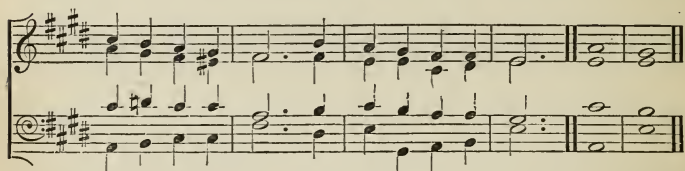
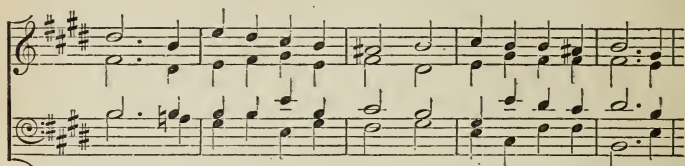
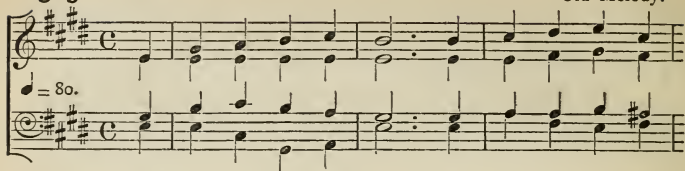


CHRIST HAD REGAINED THE SKY.

325

6 of 6.

Old Melody.

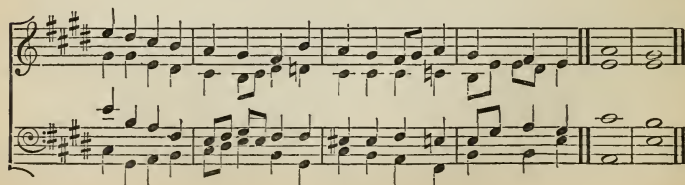
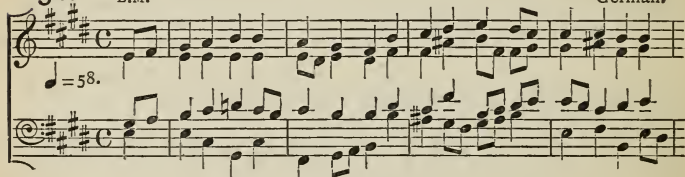


COME, O CREATOR SPIRIT BLEST.

326

L.M.

German.



O HOLY SPIRIT, GOD MOST HIGH.

327

L.M.

Old Melody.

Two systems of musical notation for the hymn 'O HOLY SPIRIT, GOD MOST HIGH.' The first system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). A tempo marking '♩ = 72.' is placed above the first measure of the bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

COME, HOLY GHOST, OUR SOULS INSPIRE.

328

L.M.

THOMAS ATTWOOD.

Two systems of musical notation for the hymn 'COME, HOLY GHOST, OUR SOULS INSPIRE.' The first system consists of a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb), and the time signature is 3/4. A tempo marking '♩ = 69.' is placed above the first measure of the bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

• The ties to be used in the third verse only.

COME, THOU WHO DOST THE SOUL ENDUE.

329

8.6.8.8.6.

H. J. GAUNTLETT, Mus.D.

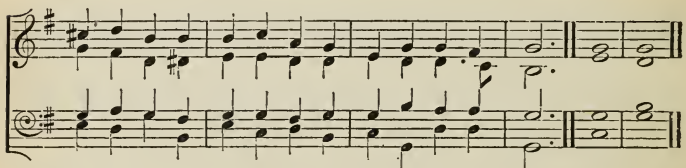


HE COMES! HE COMES! THE HOLY ONE.

330

C.M.

H. J. GAUNTLETT, Mus.D.

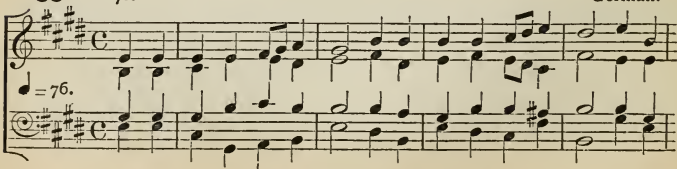


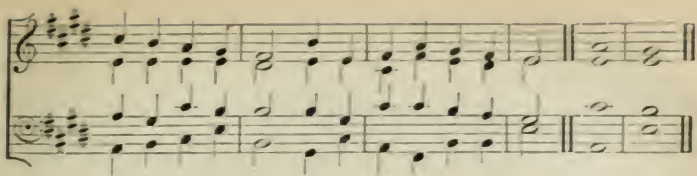
GRANTED IS THE SAVIOUR'S PRAYER.

331

7s.

German.



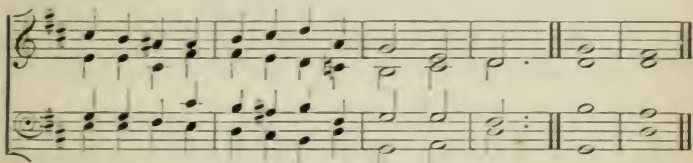
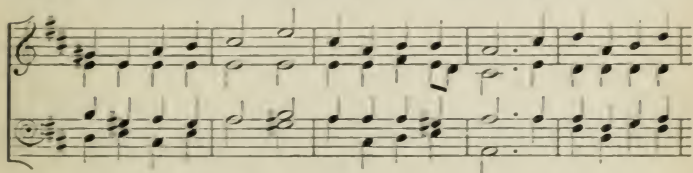
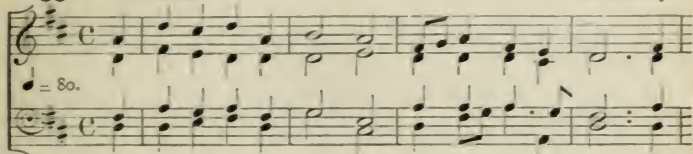


TO GOD WE LIFT OUR HEARTS.

332

6.6.6.6.8.8.

Old Melody.

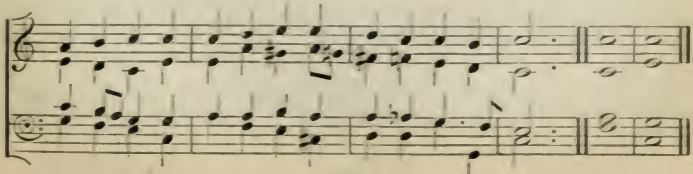
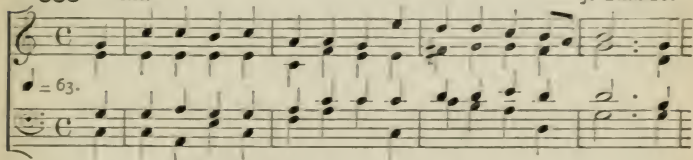


WHEN GOD OF OLD CAME DOWN FROM HEAVEN.

333

C.M.

J. BARNEY.

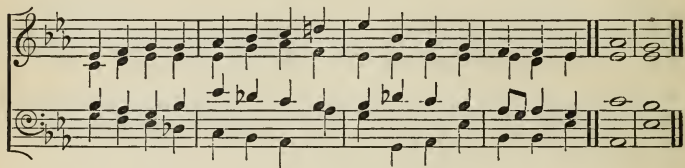
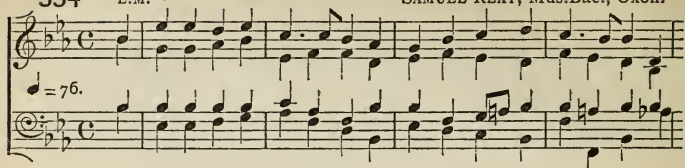


ALL HAIL, ADORÈD TRINITY.

334

L.M.

SAMUEL REAY, Mus.Bac., Oxon.



LORD, THRICE HOLY, GOD OF MIGHT.

335

75.

German.

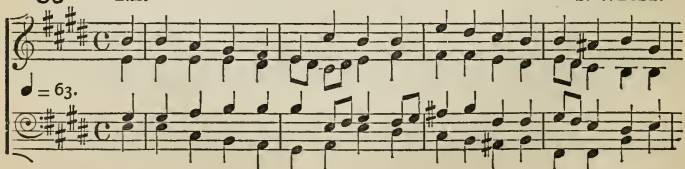


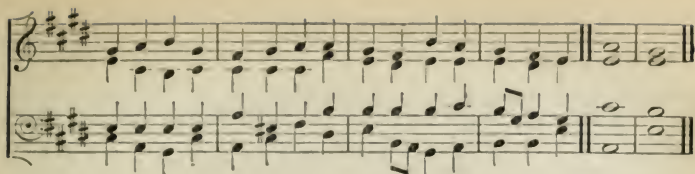
ALL BLESSING TO THE BLESSÈD THREE!

336

L.M.

S. WEBBE.



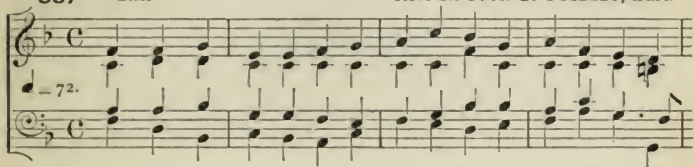


BE PRESENT, HOLY TRINITY.

337

L.M.

Rev. Sir F. A. G. OUSELEY, Bart.

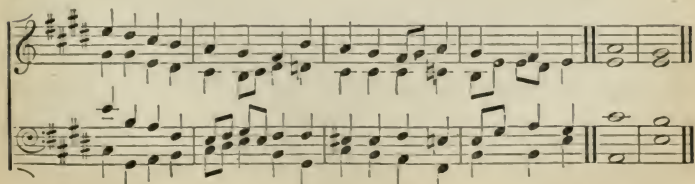


O LIGHT ETERNAL, GOD MOST HIGH.

338

L.M.

German.



TRINITY, UNITY.

339

6.6.6.6.3.6.

BERTHOLD TOURS.

$\text{♩} = 80.$

Ped.

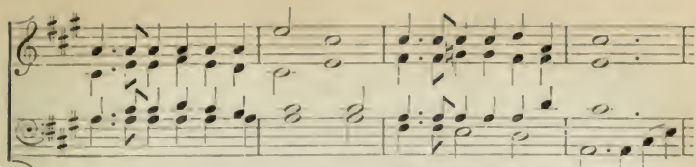
GOD, OF LIFE AND LIGHT AND MOTION.

340

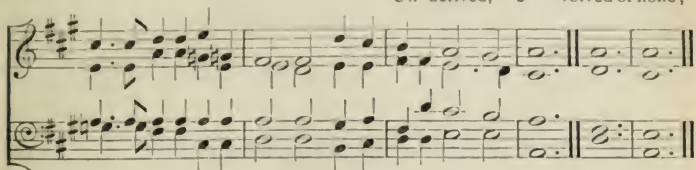
12 of 8.7.

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 76.$



Un-derived, e-volved of none;

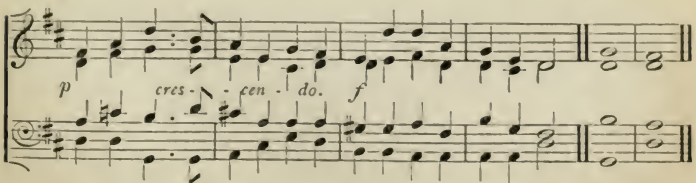


KING OF SAINTS, O LORD INCARNATE.

34I

8 of 8.7.

BERTHOLD TOURS.



O THOU WHO DIDST, WITH LOVE UNTOLD.

342

C.M.

Old Melody.

Two systems of musical notation for hymn 342. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of two sharps (F# and C#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). A tempo marking '♩ = 72.' is placed to the left of the first measure of the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

TO THEE, O GOD, WE GENTILES PAY.

343

L.M.

Old Melody.

Two systems of musical notation for hymn 343. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of two sharps (F# and C#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). A tempo marking '♩ = 72.' is placed to the left of the first measure of the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O LORD, THY VOICE THE MOUNTAIN SHAKES.

344

L.M.

German.

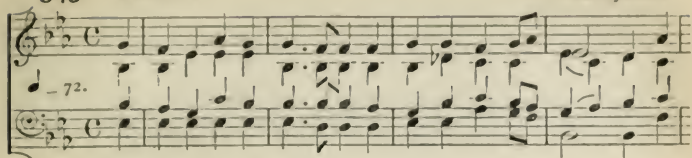
Two systems of musical notation for hymn 344. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of two sharps (F# and C#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). A tempo marking '♩ = 56.' is placed to the left of the first measure of the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

JESUS IN HELPLESS INFANCY.

345

8.6.8.6.8.8.

Anonymous.

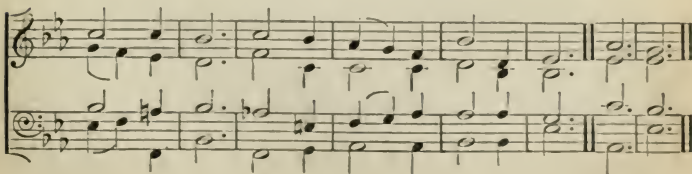
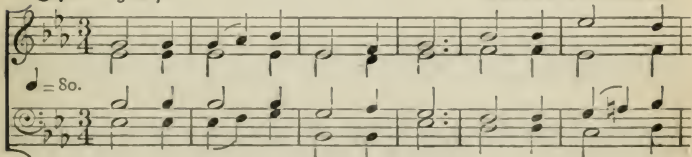


IN HIS MOTHER'S PURE EMBRACE.

346

3 of 7.

ARTHUR S. SULLIVAN.



COME, YE FAITHFUL CHOIRS ON EARTH.

347 14.4.14.4. BERTHOLD TOURS.

$\text{♩} = 84.$

O SION, OPEN WIDE THY GATES.

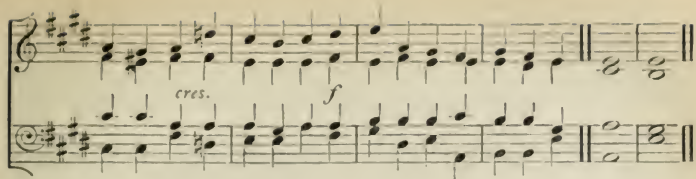
348 C.M. Old Melody.

$\text{♩} = 72.$

O WISDOM OF THE GOD OF GRACE.

349 L.M. Rev. J. B. DYKES, Mus D.

$\text{♩} = 80. \quad mf$

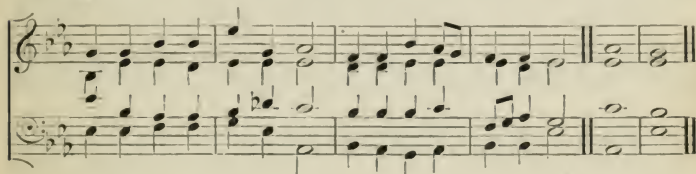
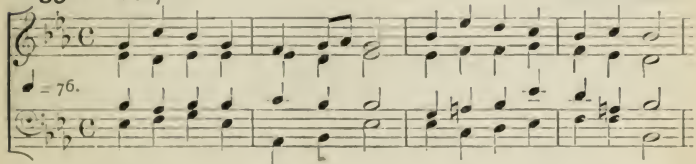


BISHOP OF THE SOULS OF MEN.

350

6 of 7.

A. S. COOPER.

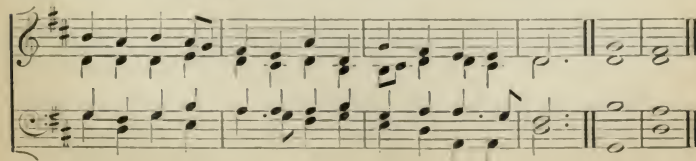


FAR FROM THEIR HOME, OUR FALLEN RACE.

351

C.M.

RICHARD REDHEAD.



HAIL BLESSÈD MORN, WHEN FORTH FROM
HEAVEN.

48 - 352

L.M.

E. J. HOPKINS.

Two systems of musical notation for the hymn 'Hail Blessed Morn, When Forth from Heaven'. Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system includes a tempo marking '♩ = 72.' at the beginning. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

NOW THE SIGHS AND THE SORROWS.

353

7.5.6.5.6.

J. BARNBY.

Two systems of musical notation for the hymn 'Now the Sighs and the Sorrows'. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F-sharp, C-sharp, and G-sharp), and the time signature is common time (C). The first system includes a tempo marking '♩ = 50.' at the beginning. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

O JOYFUL ROSE THIS SACRED MORN.

354

L.M.

German.

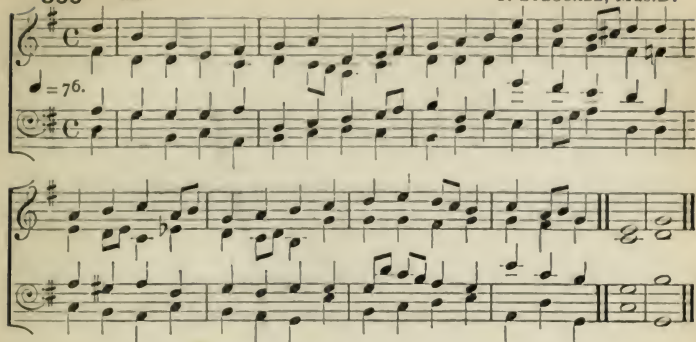
Two systems of musical notation for the hymn 'O Joyful Rose This Sacred Morn'. Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system includes a tempo marking '♩ = 72.' at the beginning. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

THE GOD, WHOM EARTH AND SEA AND SKY.

355

L.M.

C. STEGGALL, Mus.D.

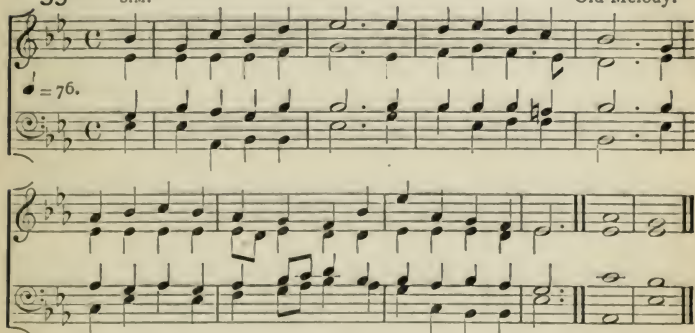


O PRAISE THE LORD THIS DAY.

356

S.M.

Old Melody.

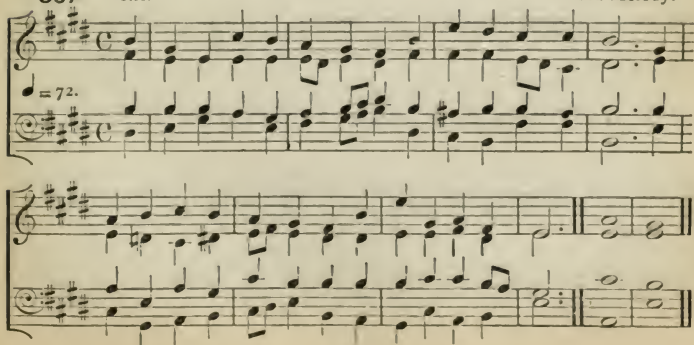


JESU, WE PRAISE THEE FOR HIS WORK.

357

C.M.

Old Melody.



THE LORD HATH BURST THE BONDS OF DEATH.

358

C.M.

Old Melody.

35. *Old Moley.*

$\text{♩} = 58.$

The musical score for 'Old Moley' is written for two staves, Treble and Bass clef, in the key of D major (two sharps) and common time (C). The tempo is marked as quarter note = 58. The melody is primarily composed of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a repeat sign.

TO BARNABAS, THY SERVANT BLEST.

359

L.M.

C. H. H. PARRY.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The tempo is marked "♩ = 69." The key signature has one sharp (F#). The score consists of two systems. The first system has four staves: two for the voice (treble and bass clef) and two for the piano (treble and bass clef). The second system also has four staves, with the piano part ending with a double bar line and repeat signs. The lyrics "The Rose Tree" are written below the voice staves.

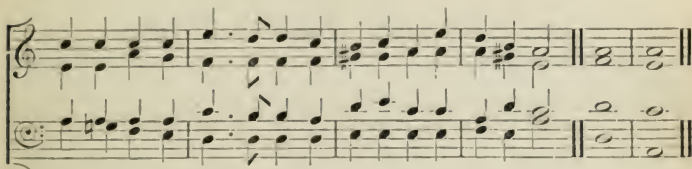
CHRIST BEFORE THY DOOR IS WAITING.

360

8.7.8.7.7.7.7.8.7.8.7.

FERDINAND HILLER, Mus.D.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble and bass staff joined by a brace. The music is in common time (C) and features a tempo marking of '♩ = 80.' The melody is written in the treble staff, while the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#), indicating the key of D major. The first system contains 12 measures, and the second system contains 12 measures, totaling 24 measures for the piece. The notation includes various note values, rests, and accidentals, with some notes beamed together in the melody.

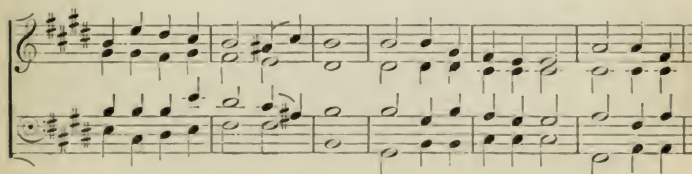
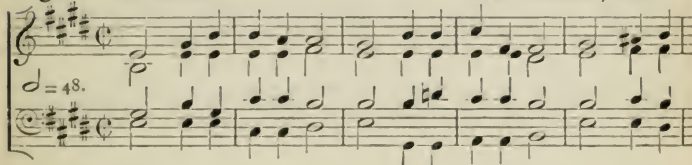


HAIL HARBINGER OF MORN.

361

6.6.10.6.6.10.

G. M. GARRETT, Mus.D.



O HEAVENLY FATHER, CLEANSE OUR LIPS.

362

L.M.

F. R. STATHAM.

Two systems of musical notation for the hymn 'O Heavenly Father, Cleanse Our Lips.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. A tempo marking '♩ = 88.' is present at the beginning of the first system. The music is written in a simple, hymn-like style with block chords and moving lines in both hands.

LO! FROM THE DESERT HOMES.

363

6.6.6.6 + 4.4.4.

Old Melody.

Three systems of musical notation for the hymn 'Lo! From the Desert Homes.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). A tempo marking '♩ = 80.' is present at the beginning of the first system. The music is written in a simple, hymn-like style with block chords and moving lines in both hands.

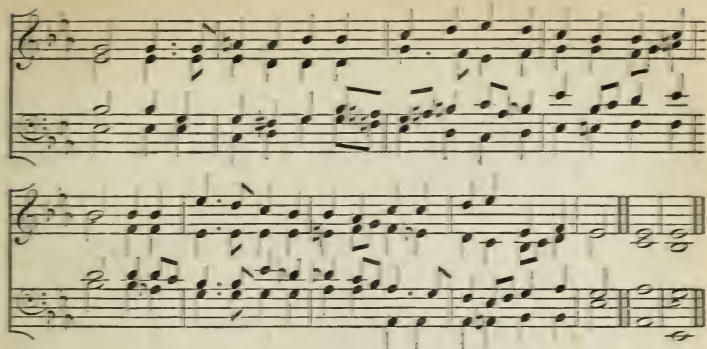
WHERE THE PRISON BARS SURROUND HIM.

364

6 of 8.7.

Rev. J. B. DYKES, M.A., Mus.D.

Two systems of musical notation for the hymn 'Where the Prison Bars Surround Him.' Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). A tempo marking '♩ = 84.' is present at the beginning of the first system. The music is written in a simple, hymn-like style with block chords and moving lines in both hands.

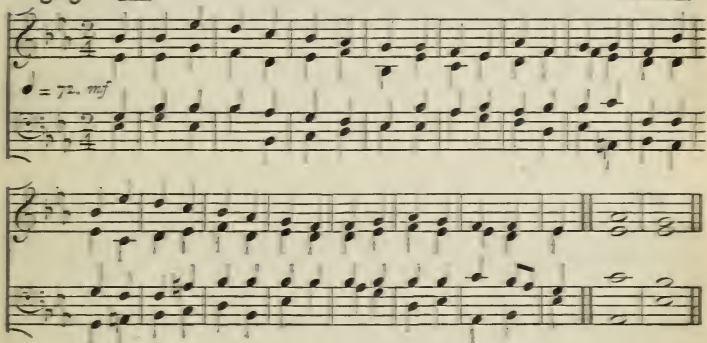


CREATOR OF THE ROLLING FLOOD.

365

L.M.

German.

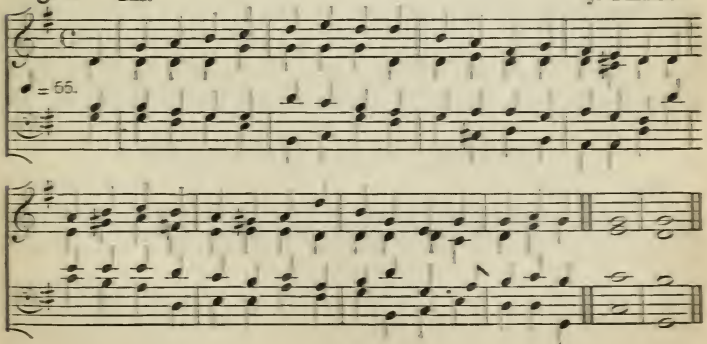


WE PRAISE THY NAME, O LORD MOST HIGH.

366

L.M.

J. BARNEY.

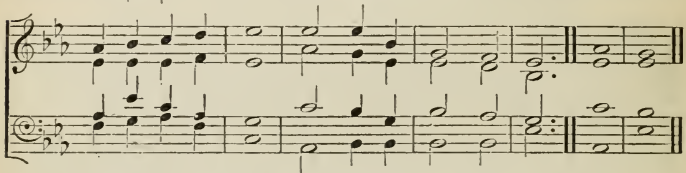
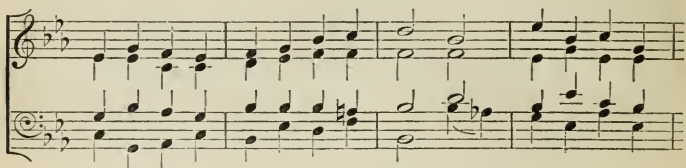
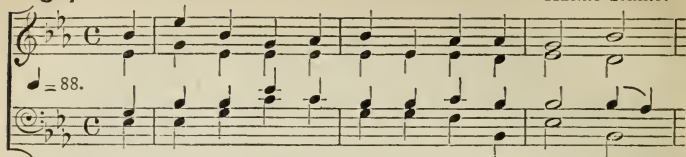


THE SHADOW OF THE GLORY WHICH ONE DAY.

367

10.10.10.6.

HENRY SMART.

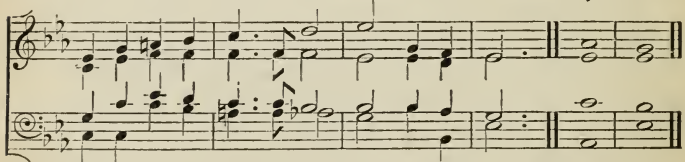


O CHRIST, HOW POTENT IS THY GRACE!

368

8.8.8.4.

JNO. NAYLOR, Mus.D.

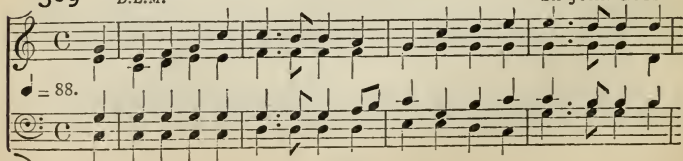


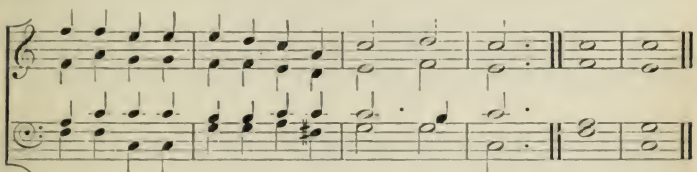
O MASTER, IT IS GOOD TO BE.

369

D.L.M.

Sir JOHN GOSS.



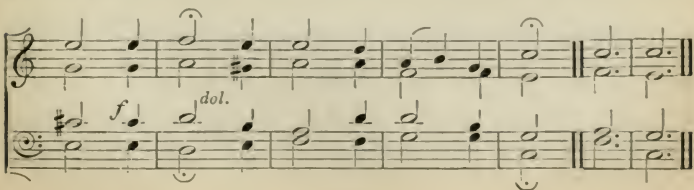
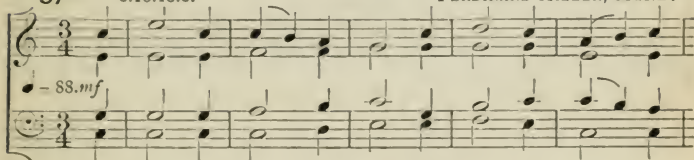


ASSESSOR TO THY KING.

370

6.10.10.6.

FERDINAND HILLER, Mus.D.



LO, SEA AND LAND THEIR GIFTS OUTPOUR.

371

8.8.6.8.8.6.4.4.6.

Anonymous.

Handwritten musical score for the hymn 'LO, SEA AND LAND THEIR GIFTS OUTPOUR.' The score is written on four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The score concludes with a double bar line and a 'rall.' (rallentando) marking.

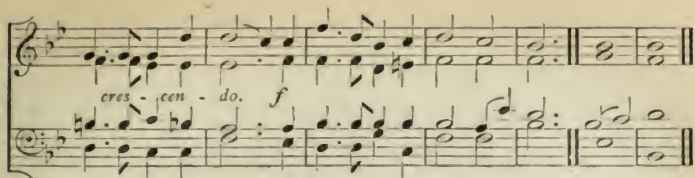
THE MIGHTY HOST ON HIGH.

372

6.6.6 6.6.6.8.

BERTHOLD TOURS.

Handwritten musical score for the hymn 'THE MIGHTY HOST ON HIGH.' The score is written on four systems of two staves each (treble and bass clef). The key signature is one flat (Bb) and the time signature is common time (C). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The score includes dynamic markings: 'f' (forte) and 'p' (piano). The score concludes with a double bar line.

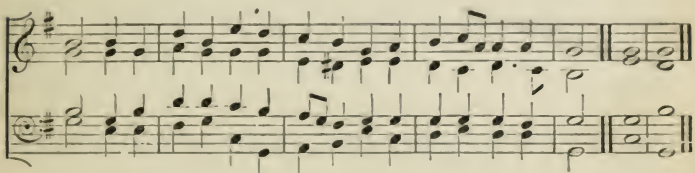


WHERE THE ANGEL-HOSTS ADORE THEE.

373

8.7.

German.

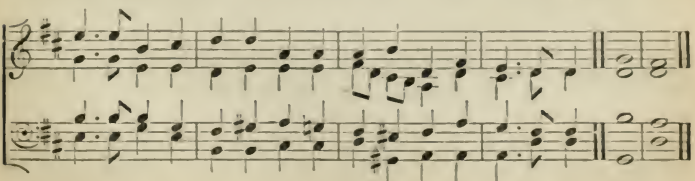


TO GIVE THEE GLORY, HEAVENLY KING.

374

L.M.

Anonymous.



CHRIST, IN HIGHEST HEAVEN ENTHRONÈD.

375

8.7.8.7.7.7.

CH. GOUNOD.

O GOD THE SON ETERNAL, THY DREAD MIGHT.

376

10.10.6.6.10.

S. S. WESLEY, Mus.D.

STARS OF THE MORNING, SO GLORIOUSLY BRIGHT.

377

105.

E. H. THORNE.

88. *mf* *cres.* *f* *dim.*

✓ O JESU, O REDEEMER.

378

8 of 7.6.

J. BARNBY.

= 84.

SAINTS OF GOD, WHOM FAITH UNITED.

379

8 of 8.7.

HENRY SMART.

BLESSED SOULS IN HEAVEN REJOICE.

380

7s.

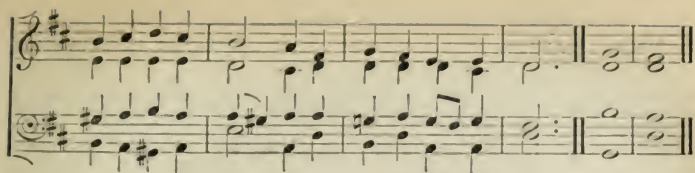
Old Melody.

JERUSALEM THE HEAVENLY.

381

7.6.

German.

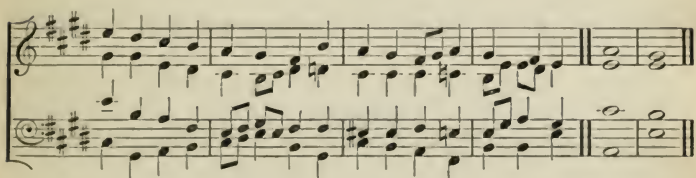
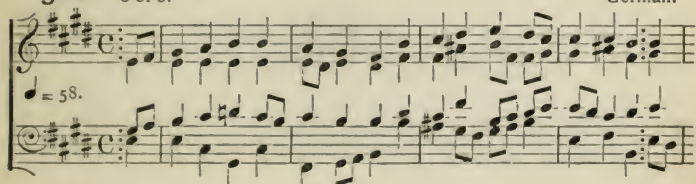


THE STRAINS OF JOY THAT CEASELESS FLOW.

382

6 of 8.

German.

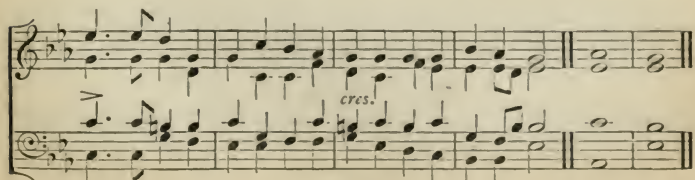


SPOUSE OF CHRIST, IN ARMS CONTENDING.

383

8.7.

ALBERT LOWE.



IF THERE BE THAT SKILLS TO RECKON.

384

6 of 8.7.

J. STAINER, M.A., Mus.D.

$\text{♩} = 80.$

This musical score is for a hymn in 6 of 8.7 time, composed by J. Stainer. It consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note equals 80. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and a final chord in the treble staff.

SAINTS, WHOM IN HEAVEN ONE GLORY DOTH
AWAIT.

385

10.6.10.6.

C. STEGGALL, Mus.D.

$\text{♩} = 50.$

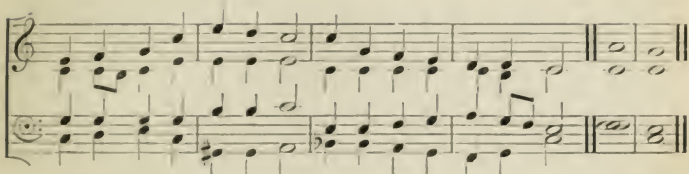
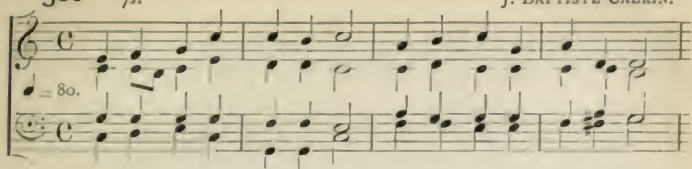
This musical score is for a hymn in 10.6.10.6 time, composed by C. Steggall. It consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note equals 50. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and a final chord in the treble staff.

SOLDIERS WHO TO CHRIST BELONG.

386

7s.

J. BAPTISTE CALKIN.

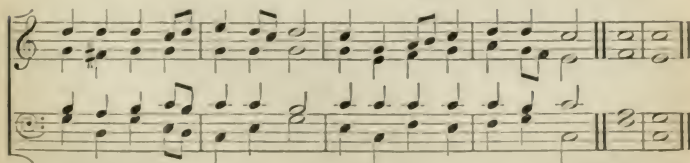
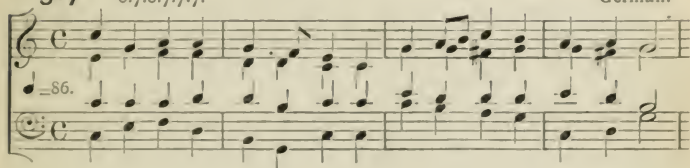


WHO ARE THESE LIKE STARS APPEARING.

387

8.7.8.7.7.

German.



PRINCES OF THE COURT ON HIGH.

388

7s.

Anonymous.

♩ = 84.

This musical score is for the hymn 'Princes of the Court on High'. It is written for two staves, treble and bass clef, in the key of D major (two sharps) and common time (C). The tempo is marked as 7s. (seven seconds per measure). The time signature is also indicated as ♩ = 84. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

O LORD, THROUGH INSTRUMENTS HOW WEAK.

389

L.M.

HENRY SMART.

♩ = 72.

This musical score is for the hymn 'O Lord, through Instruments how Weak'. It is written for two staves, treble and bass clef, in the key of B-flat major (two flats) and common time (C). The tempo is marked as L.M. (Largo Moderato). The time signature is also indicated as ♩ = 72. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

THE ETERNAL GIFTS OF CHRIST OUR KING.

390

L.M.

Old Melody.

♩ = 63.

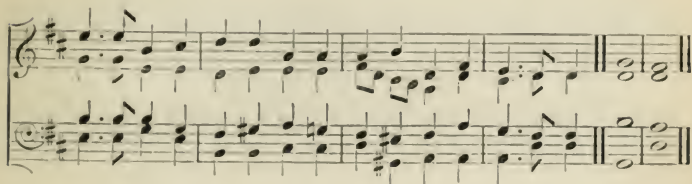
This musical score is for the hymn 'The Eternal Gifts of Christ our King'. It is written for two staves, treble and bass clef, in the key of D major (two sharps) and common time (C). The tempo is marked as L.M. (Largo Moderato). The time signature is also indicated as ♩ = 63. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

LET ALL ON EARTH WITH SONGS REJOICE.

391

L.M.

Anonymous.



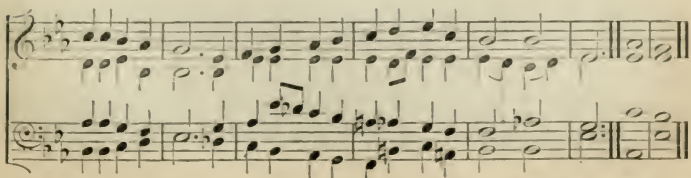
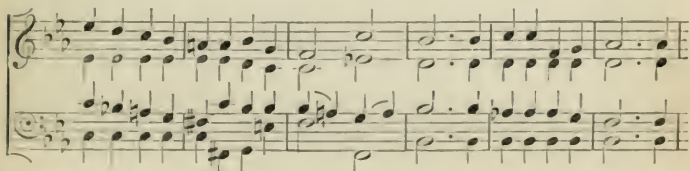
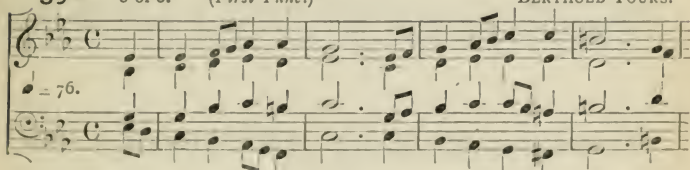
O CHRIST, THOU LORD OF ALL.

392

8 of 6.

(First Tune.)

BERTHOLD TOURS.



[For Second Tune see next page.]

O CHRIST, THOU LORD OF ALL.

392

8 of 6.

(Second Tune.)

ALBERT LOWE.

♩ = 76. *mf* *cres.*

p

f *p rall.*

BEHOLD CHRIST'S HERALDS THROUGH ALL TIME.

393

8.6.8.8.6.

H. J. GAUNTLETT, Mus.D.

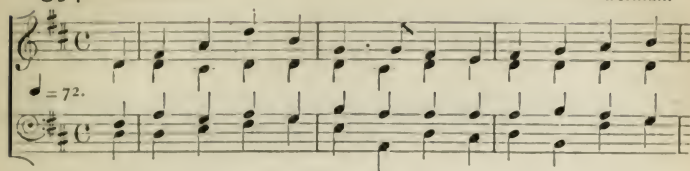
♩ = 69.

WAKE HEARTS DEVOUT WHOM LOVE INSPIRES.

394

8.8.6.8.8.6.

German.

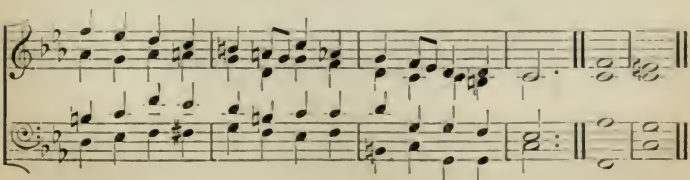
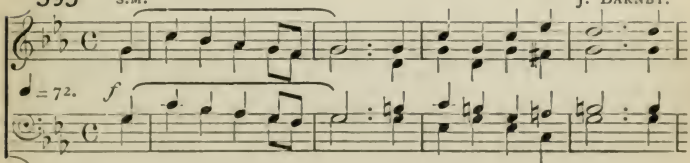


FROM SINAI'S TREMBLING PEAK.

395

S.M.

J. BARNBY.



COME, PURE HEARTS, IN SWEETEST MEASURES.

396

8.8.7.8.8.7.

German.

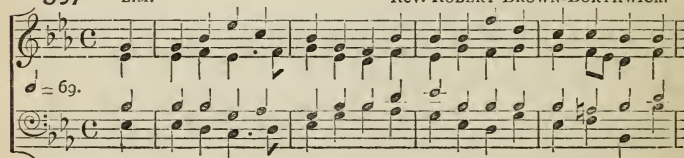


O GOD, THE CHRISTIAN SOLDIER'S MIGHT.

397

L.M.

REV. ROBERT BROWN-BORTHWICK.



PRAISE TO THEE, O LORD MOST HOLY.

398

8 of 8.7.

MEDELSSOHN.

THE ETERNAL GIFTS OF CHRIST OUR KING.

399

L.M.

Old Melody.

BLESSED FEASTS OF BLESSED MARTYRS.

400

8.7.

G. M. GARRETT, Mus.D.

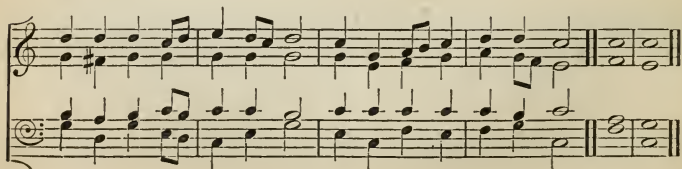
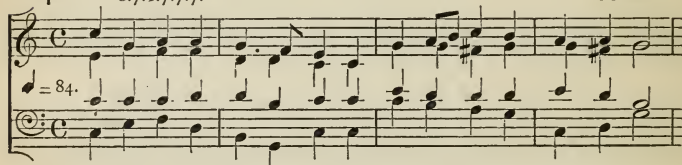


HEAVEN WITH ALLELUIAS RINGING.

401

8.7.8.7.7.7.

German.

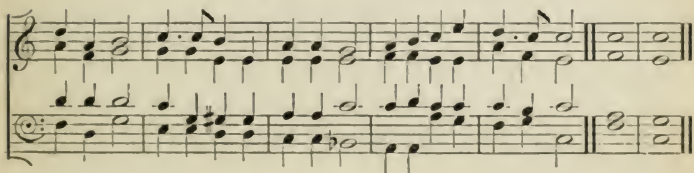
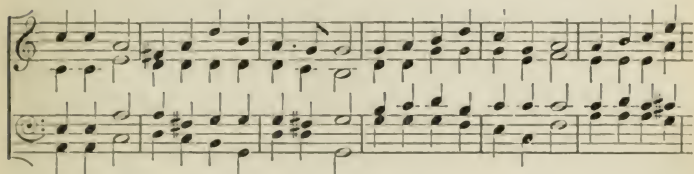
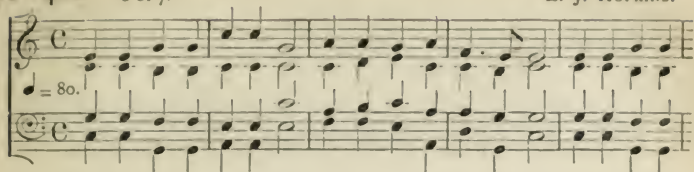


GOD IS MUCH TO BE ADMIRER.

498 - 402

8 of 7.

E. J. HOPKINS.



CHRIST'S CHURCH IN HEAVEN IS GLAD TO-DAY.

403

8.8.8.6.

J. BARNBY.



THE TRIUMPHS OF THE MARTYRED SAINTS.

404

D.C.M.

SAMUEL REAY, Mus. Bac., Oxon.

THE TRIUMPHS OF THE SAINTS.

405

6.6.6.6.6.6.8.

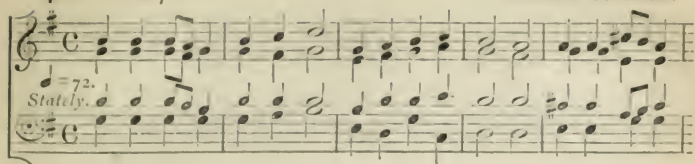
BERTHOLD TOURS.

LET OUR CHOIR NEW ANTHEMS RAISE.

406

8 of 7.6.

ARTHUR S. SULLIVAN.



HOW BRIGHT THOSE GLORIOUS SPIRITS SHINE.

407

C.M.

J. BARNEY.



LO, ROUND THE THRONE, A GLORIOUS BAND.

408

L.M.

J. BAPTISTE CALKIN.

Handwritten musical score for the hymn "Lo, Round the Throne, A Glorious Band." The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a treble and bass staff for the piano, with a common time signature (C). The key signature has three sharps (F#, C#, G#). The tempo is marked "L.M." (Lento Moderato). The number "408" is in the top left corner. The composer's name "J. BAPTISTE CALKIN." is in the top right corner. The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system includes a tempo marking "♩ = 84.".

O CHRIST, THY SOLDIERS' CROWN.

409

S.M.

(First Tune.)

F. R. STATHAM.

Handwritten musical score for the hymn "O Christ, Thy Soldiers' Crown." (First Tune). The score is written for a four-part vocal choir and piano accompaniment. It features a treble and bass staff for the piano, with a common time signature (C). The key signature has three sharps (F#, C#, G#). The tempo is marked "S.M." (Soprano Moderato). The number "409" is in the top left corner. The composer's name "F. R. STATHAM." is in the top right corner. The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system includes a tempo marking "♩ = 76.".

(Second Tune.)

SAMUEL GEE.

Handwritten musical score for the hymn "O Christ, Thy Soldiers' Crown." (Second Tune). The score is written for a four-part vocal choir and piano accompaniment. It features a treble and bass staff for the piano, with a common time signature (C). The key signature has three sharps (F#, C#, G#). The tempo is marked "S.M." (Soprano Moderato). The number "409" is in the top left corner. The composer's name "SAMUEL GEE." is in the top right corner. The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system includes a tempo marking "♩ = 80.".

THE SON OF GOD GOES FORTH TO WAR.

410

C.M.

Old Melody.

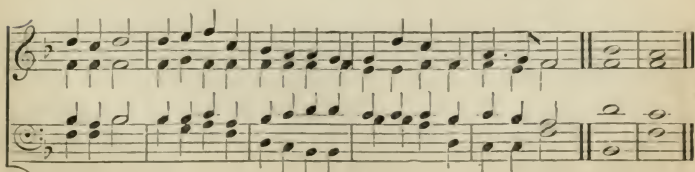
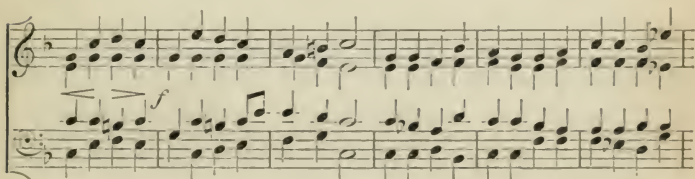
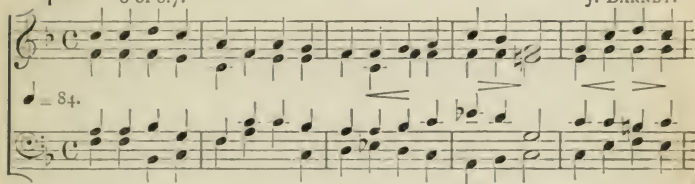


HARK! THE SOUND OF HOLY VOICES.

411

8 of 8.7.

J. BARNBY.

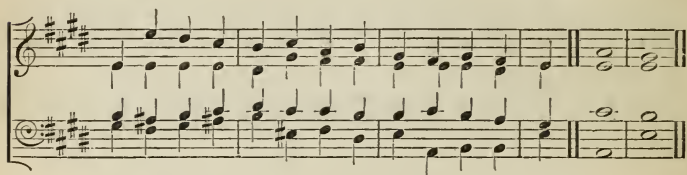
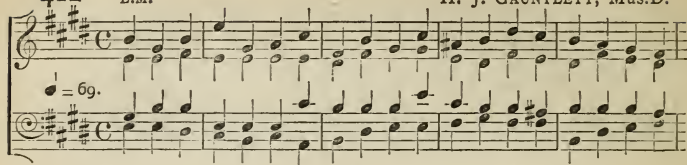


JESU, THE WORLD'S REDEEMER, HEAR.

412

L.M.

H. J. GAUNTLETT, Mus.D.

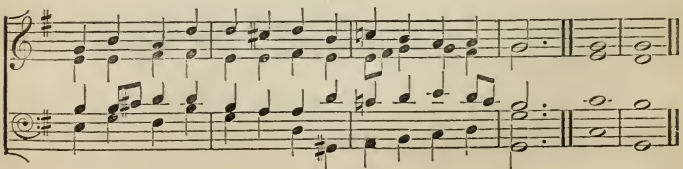
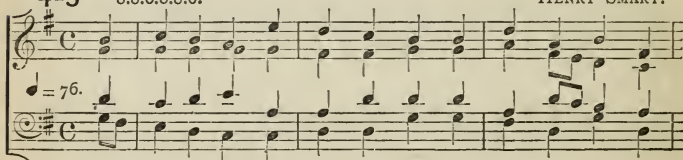


O JESU CHRIST, INCARNATE WORD.

413

8.8.6.8.8.6.

HENRY SMART.

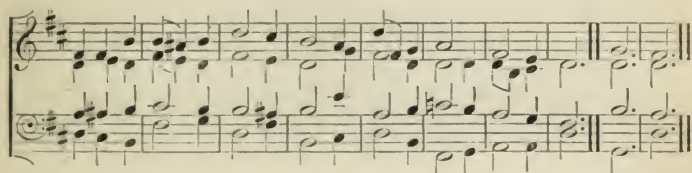
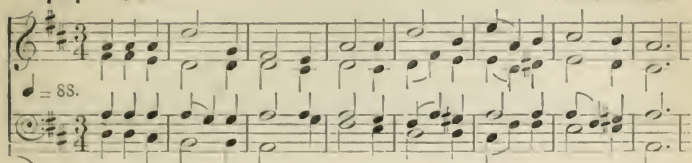


NOT BY THE MARTYR'S DEATH ALONE.

414

L.M.

F. R. STATHAM.

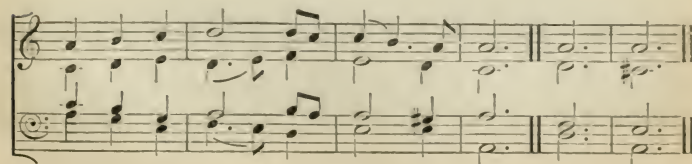
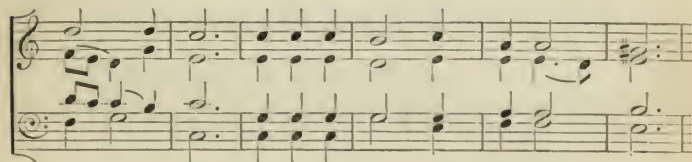
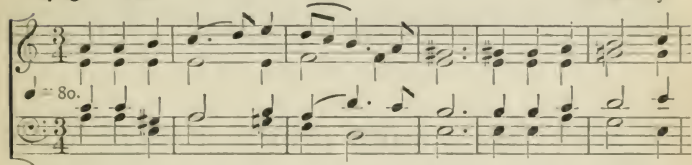


O JESU, CROWN OF VIRGINS, THOU.

415

L.M.

Old Melody.



OPEN IS THE STARRY HALL.

416

7-7-7-3-7-3.

FERDINAND HILLER, Mus.D.

♩ = 96. *dol.*

TO SHARE THE LAMB'S HIGH MARRIAGE RITES.

417

L.M.

F. R. STATHAM.

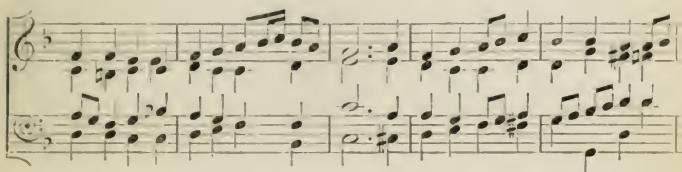
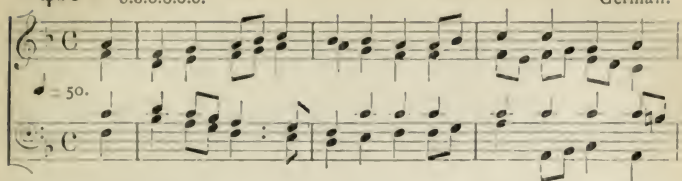
♩ = 72.

O HOLY GHOST, WHO WITH THE SON.

418

8.8.6.8.8.6.

German.



CHRIST IS GONE UP: YET ERE HE PASSED.

419

C.M.

H. J. GAUNTLETT Mus.D.



GUIDE THOU, O GOD, THE GUARDIAN HANDS.

420

8.6.8.4.

(First Tune.)

G. M. GARRETT, Mus.D.

First Tune.

♩ = 84.

(Second Tune.)

SAMUEL REAY, Mus. Bac., Oxon.

Second Tune.

♩ = 72.

LORD, POUR THY SPIRIT FROM ON HIGH.

421

L.M.

G. M. GARRETT, Mus. D.

L.M.

♩ = 66.

O GUARDIAN OF THE CHURCH DIVINE.

422

L.M.

Old Melody.

Musical score for 'O Guardian of the Church Divine'. The score is written for two staves, treble and bass clef, in C major and common time. The tempo is marked 'L.M.' (Lento Moderato). The key signature has one sharp (F#). The time signature is 'C'. The score begins with a treble staff and a bass staff. The treble staff has a tempo marking of 72. The score consists of two systems of two staves each. The first system ends with a double bar line. The second system ends with a double bar line and a repeat sign.

O THOU WHO MAKEST SOULS TO SHINE.

423

L.M.

Old Melody.

Musical score for 'O Thou who makest souls to shine'. The score is written for two staves, treble and bass clef, in C major and common time. The tempo is marked 'L.M.' (Lento Moderato). The key signature has one sharp (F#). The time signature is 'C'. The score begins with a treble staff and a bass staff. The treble staff has a tempo marking of 66. The score consists of two systems of two staves each. The first system ends with a double bar line. The second system ends with a double bar line and a repeat sign.

O LORD OF HOSTS, WHOSE GLORY FILLS.

424

L.M.

J. BARNBY.

Musical score for 'O Lord of Hosts, whose glory fills'. The score is written for two staves, treble and bass clef, in C major and common time. The tempo is marked 'L.M.' (Lento Moderato). The key signature has one sharp (F#). The time signature is 'C'. The score begins with a treble staff and a bass staff. The treble staff has a tempo marking of 66. The score consists of two systems of two staves each. The first system ends with a double bar line. The second system ends with a double bar line and a repeat sign.

✓
O GOD, WHO LOVEST TO ABIDE.

425

C.M.

BERTHOLD TOURS.

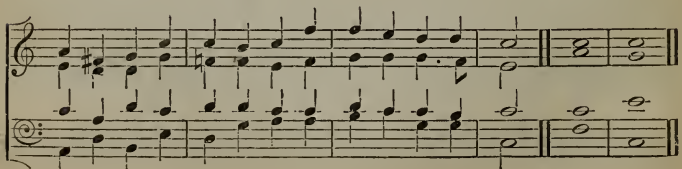
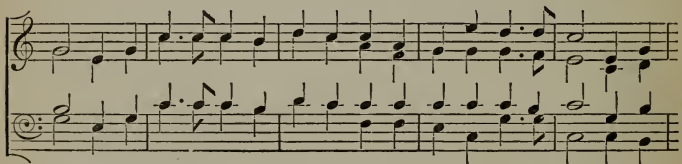


CHRIST IS MADE THE SURE FOUNDATION.

426

6 of 8.7.

H. J. GAUNTLETT, Mus. D.



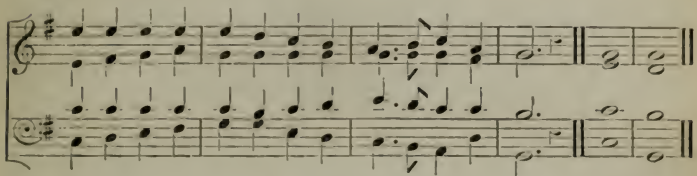
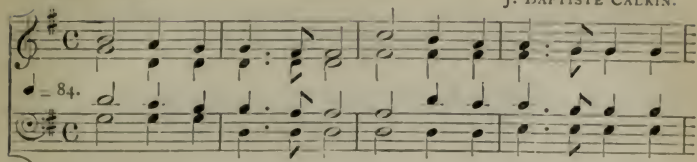


JESU, MOST LOVING GOD.

427

S.M.

J. BAPTISTE CALKIN.

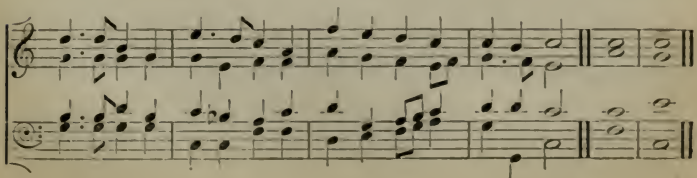
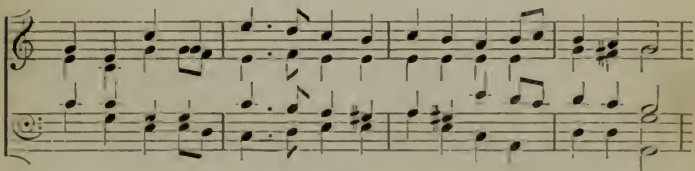
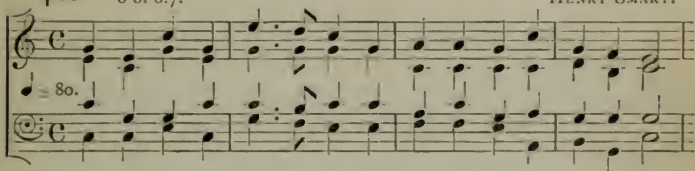


BLESSÈD CITY, HEAVENLY SALEM.

428

6 of 8.7.

HENRY SMART.



THIS IS THE HOUSE WHERE GOD DOTH DWELL.

429

6 of 8.6.

(First Tune.)

JAMES TURLE.

♩ = 72.

(Second Tune.)

Rev. J. B. DYKES, M.A., Mus.D.

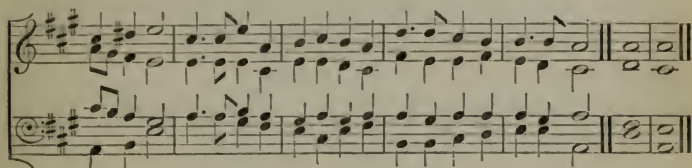
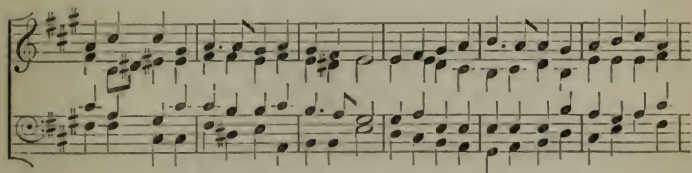
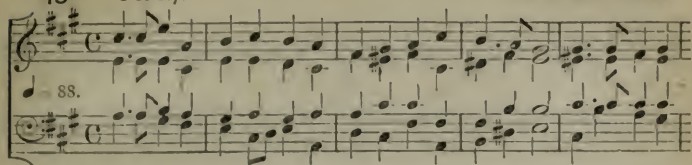
♩ = 76.

PRAISE THE ROCK OF OUR SALVATION.

430

8 of 8.7.

F. A. W. DOCKER.



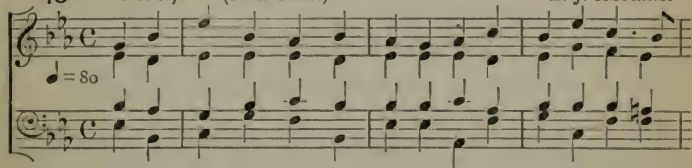
OF THE GLORIOUS BODY TELLING.

431

6 of 8.7.

(First Tune.)

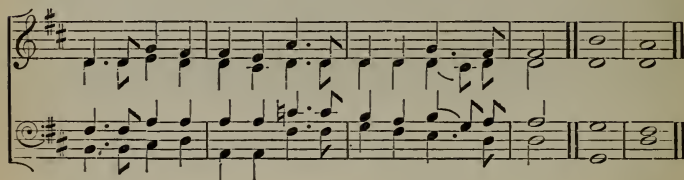
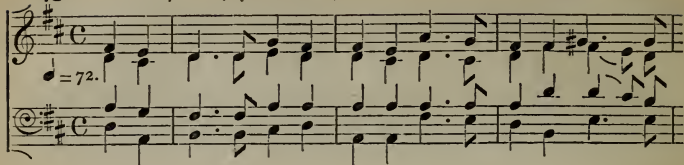
E. J. HOPKINS.



OF THE GLORIOUS BODY TELLING.

43^I 6 of 8.7. (Second Tune.)

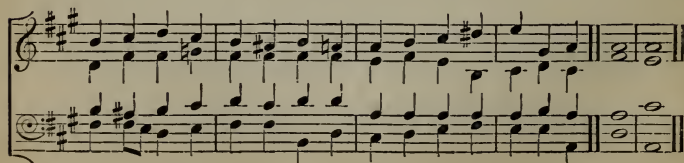
HENRY LAHEE.



THE WORD OF GOD PROCEEDING FORTH.

43² L.M.

G. M. GARRETT, Mus.D.



O THE MYSTERY, PASSING WONDER.

433

6 of 8.7.

German.

Handwritten musical score for the hymn "O THE MYSTERY, PASSING WONDER." The score is written on three systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). A tempo marking of $\text{♩} = 72$ is present. The music is in German. The first system shows the beginning of the piece. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat signs.

ALL HAIL, REDEEMER OF MANKIND.

434

6 of 8.

G. M. GARRETT, Mus.D.

Handwritten musical score for the hymn "ALL HAIL, REDEEMER OF MANKIND." The score is written on three systems of two staves each. The key signature is one flat (Bb) and the time signature is common time (C). A tempo marking of $\text{♩} = 72$ is present. The music is in German. The first system shows the beginning of the piece. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat signs.

HAIL, THOU ETERNAL PRIEST.

435

6.6.7.7.7.7.

FERDINAND HILLER, Mus.D.

♩ = 76. *f*

dim. *dol.*

ONCE, ONLY ONCE, AND ONCE FOR ALL.

436

C.M.

F. R. STATHAM.

♩ = 69.

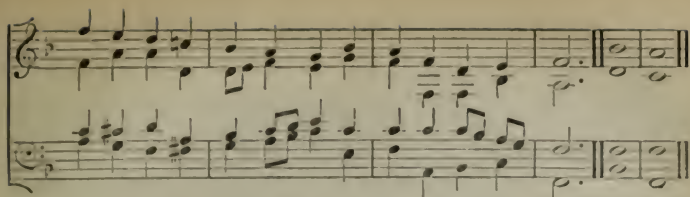
JESU, BY THY SUPREME COMMAND.

437

C.M.

W. METCALFE.

♩ = 69.



O JESU, LORD, GONE UP ON HIGH.

438

L.M.

HENRY SMART.



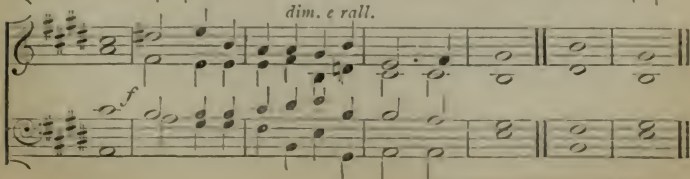
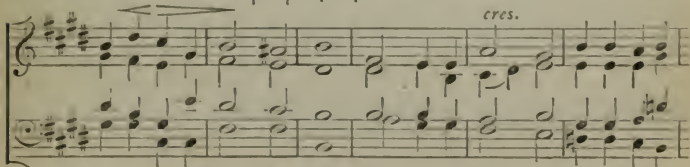
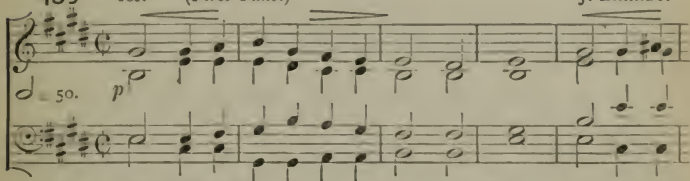
THEE WE ADORE, O HIDDEN SAVIOUR, THEE.

439

105.

(First Tune.)

J. BARNBY.



[For Second Tune see next page.]

THEE WE ADORE, O HIDDEN SAVIOUR, THEE.

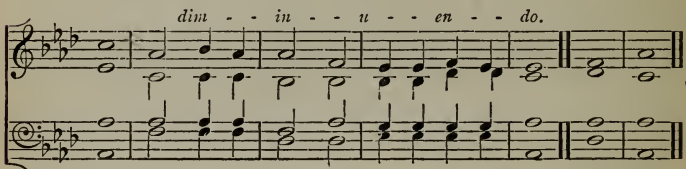
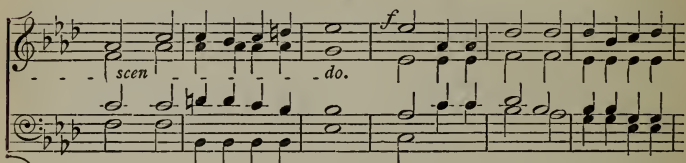
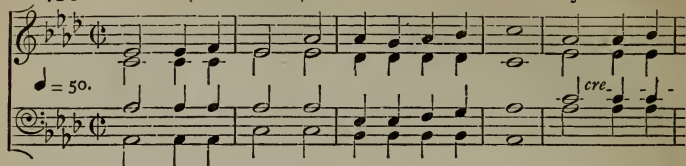
- 74

439

105.

(Second Tune.)

E. J. HOPKINS.

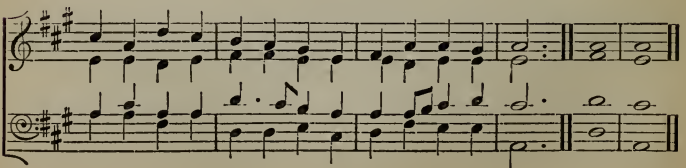
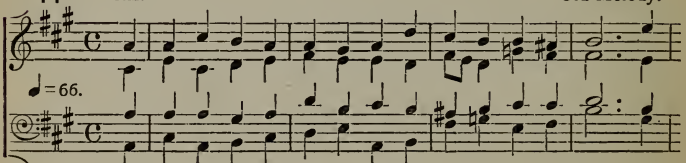


O GOD, UNSEEN YET EVER NEAR.

440

C.M.

Old Melody.



O GOD, AND IS THY TABLE SPREAD.

441

L.M.

Old Melody.

76.

This musical score is for the hymn 'O GOD, AND IS THY TABLE SPREAD.' It is numbered 441 and is in the L.M. (Long Meter) style. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The first system begins with a measure marked '76.' The piece concludes with a double bar line and repeat signs in the final measure of the third system.

O FOOD, THE PILGRIM NEEDETH.

442

7.7.6.7.7.6.

J. BARNBY.

69.

69.

rall

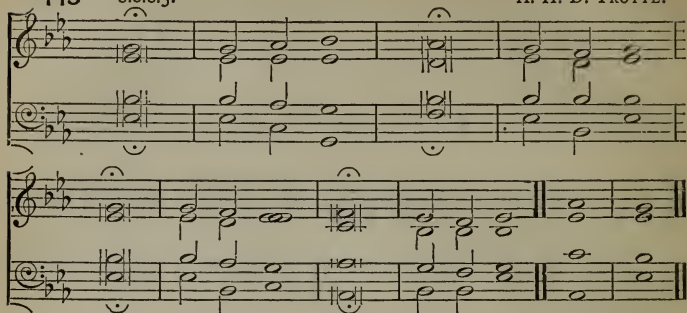
This musical score is for the hymn 'O FOOD, THE PILGRIM NEEDETH.' It is numbered 442 and is in the 7.7.6.7.7.6. style. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The first system begins with a measure marked '69.' The second system also begins with a measure marked '69.' The piece concludes with a double bar line and repeat signs in the final measure of the third system, which is marked with a 'rall' (rallentando) instruction.

SPIRIT OF CHRIST, MY SOUL MAKE PURE.

443

8.8.8.5.

A. H. D. TROYTE.

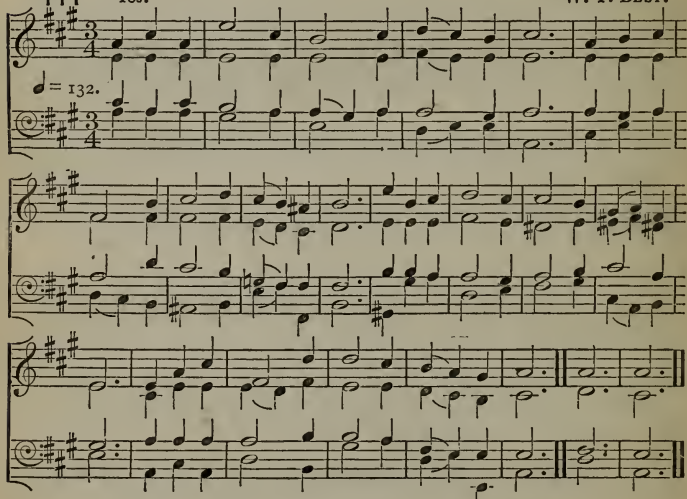


DRAW NIGH AND TAKE THE BODY OF THE LORD.

444

10s.

W. T. BEST.

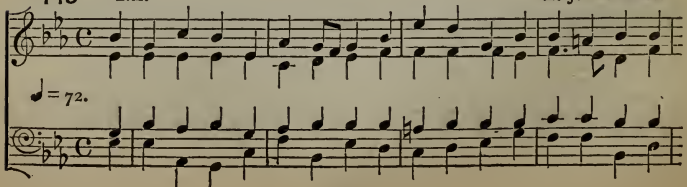


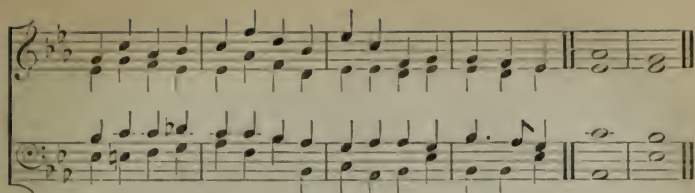
O GOD OF MERCY, GOD OF LOVE.

445

L.M.

E. J. HOPKINS.



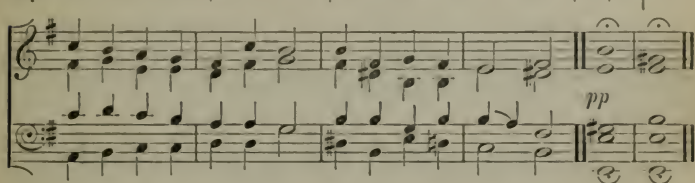
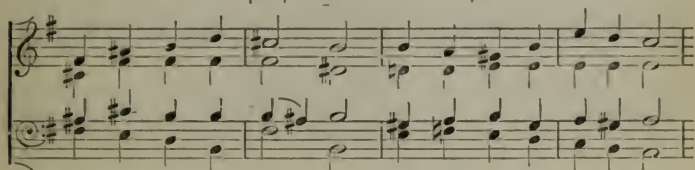
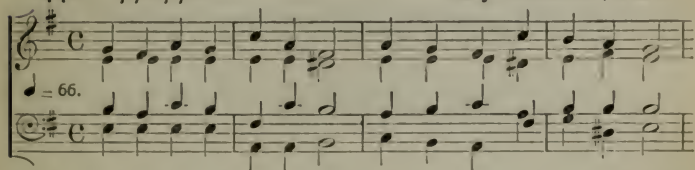


IN THE HOLLOW OF THY HAND.

446

7.7.6.7.7.6.

H. J. GAUNTLETT, Mus.D.

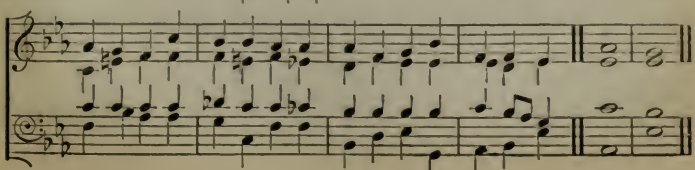
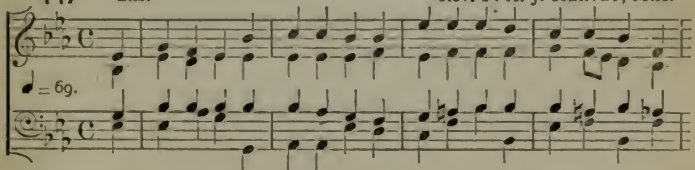


LORD, WHOSE GOOD-WILL IS EVER SURE.

447

L.M.

Rev. F. A. J. HERVEY, M.A.



LORD OF OUR LIFE, AND GOD OF OUR SALVATION.

448

11.11.11.5.

(First Tune.)

E. SILAS.

$\text{♩} = 46.$

(Second Tune.)

G. M. GARRETT, Mus.D.

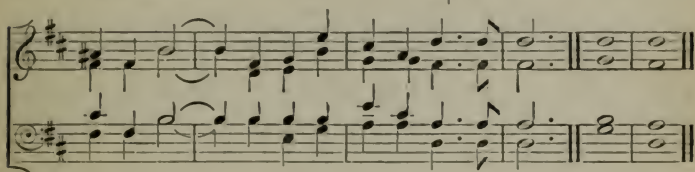
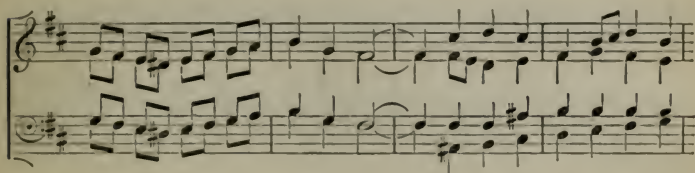
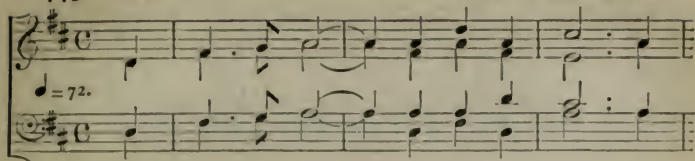
$\text{♩} = 46.$

THE LORD IS KING: YE SAINTS REJOICE.

449

L.M.

FERDINAND HILLER, Mus.D.

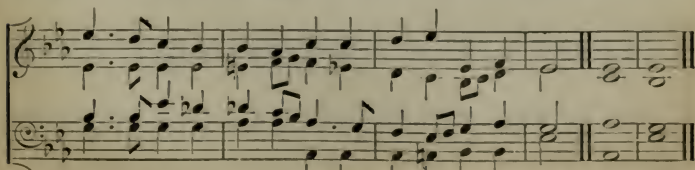
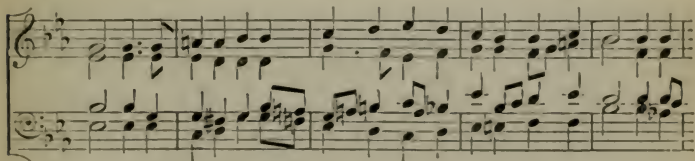
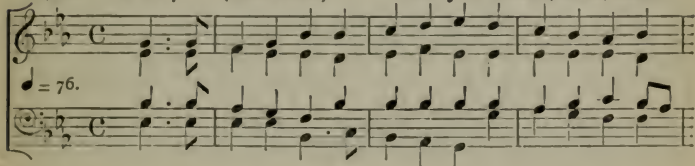


HOLY TRINITY, BEFORE THEE.

450

6 of 8.7. (First Tune.)

Rev. J. B. DYKES, M.A., Mus.D.



HOLY TRINITY, BEFORE THEE.

450 6 of 8.7. (Second Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 76.$

Org.

This musical score is for a hymn in G major (one sharp) and common time. It consists of three systems of staves. The first system has a treble and bass staff with a tempo marking of quarter note = 76. The second system continues the melody and accompaniment. The third system concludes with a double bar line and a final chord. An organ part is indicated by 'Org.' with a long note in the bass staff.

THINE ARM, O LORD, IN DAYS OF OLD.

451 D.C.M.

Old Melody.

$\text{♩} = 80.$

This musical score is for a hymn in G major (one sharp) and common time. It consists of three systems of staves. The first system has a treble and bass staff with a tempo marking of quarter note = 80. The second system continues the melody and accompaniment. The third system concludes with a double bar line and a final chord.

ALL CREATION GROANS AND TRAVAILS.

452

8.7.

(First Tune.)

H. J. GAUNTLETT, Mus.D.

First system of music for 'All Creation Groans and Travails' (First Tune). It consists of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked '♩ = 72.'. The melody is primarily composed of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with eighth notes.

(Second Tune.)

Mrs. MOUNSEY BARTHOLOMEW.

Second system of music for 'All Creation Groans and Travails' (Second Tune). It consists of a treble and bass staff with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked '♩ = 72.'. The melody is primarily composed of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with eighth notes.

WHEN IN THE HOUR OF UTMOST NEED.

453

L.M.

Rev. F. A. J. HERVEY, M.A.

First system of music for 'When in the Hour of Utmost Need'. It consists of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked '♩ = 66.'. The melody is primarily composed of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with eighth notes.

O FATHER, WHO THE TRAVELLER'S WAY.

454

8.8.8.8.7.7.

H. J. GAUNTLETT, Mus.D.

♩ = 69.

This musical score is for the hymn 'O FATHER, WHO THE TRAVELLER'S WAY.' It is in common time (C) and the key of B-flat major (two flats). The tempo is marked as 69 beats per minute. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment of eighth and sixteenth notes. The vocal parts enter in a staggered fashion, with the Soprano part leading. The piece concludes with a final chord and a double bar line.

ETERNAL FATHER, STRONG TO SAVE.

455

6 of 8.

German.

♩ = 58.

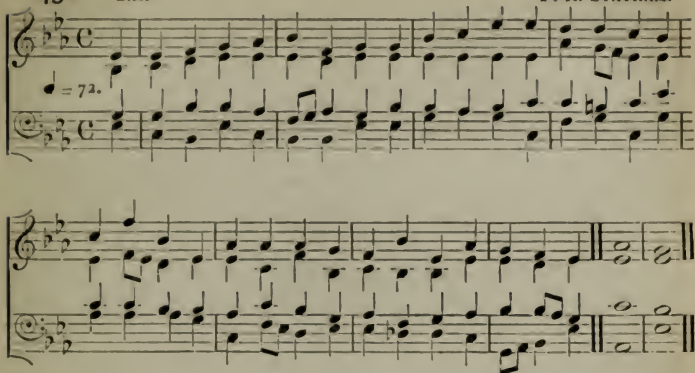
This musical score is for the hymn 'ETERNAL FATHER, STRONG TO SAVE.' It is in common time (C) and the key of D major (two sharps). The tempo is marked as 58 beats per minute. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment of eighth and sixteenth notes. The vocal parts enter in a staggered fashion, with the Soprano part leading. The piece concludes with a final chord and a double bar line.

O THOU, WHO HANGEDST ON THE TREE.

456

L.M.

F. R. STATHAM.



ALL PRAISE AND THANKS TO GOD MOST HIGH.

457

7 of 8.

SAMUEL REAY, Mus.Bac., Oxon.

GOD THE LORD HATH HEARD OUR PRAYER.

458

6 of 7.

HENRY SMART.

$\text{♩} = 76.$

NOW THANK WE ALL OUR GOD.

459

6.7.6.7.6.6.6.6.

German.

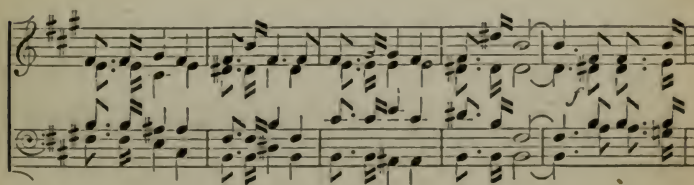
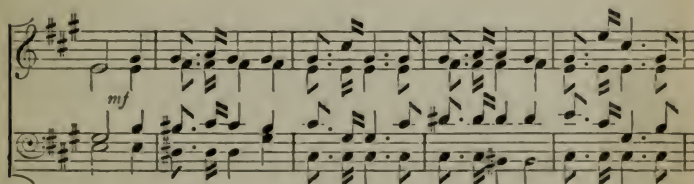
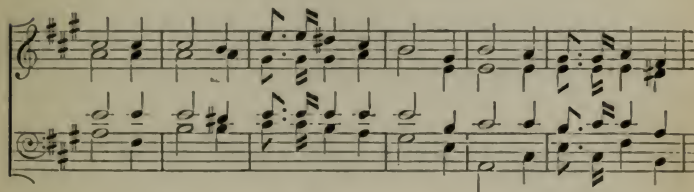
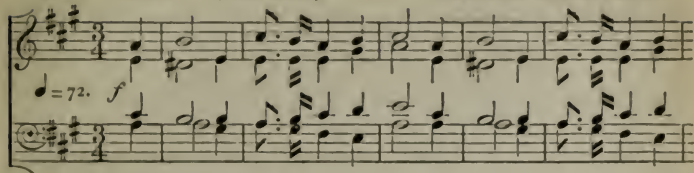
$\text{♩} = 66.$

O GOD THE LORD, TO THEE WE RAISE.

460

10 of 8. (First Tune.)

FERDINAND HILLER, Mus.D.

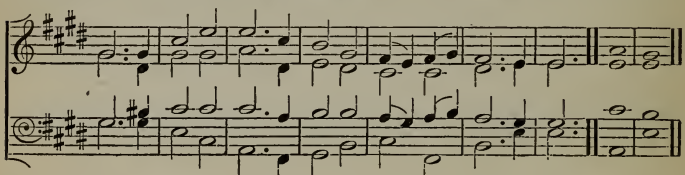
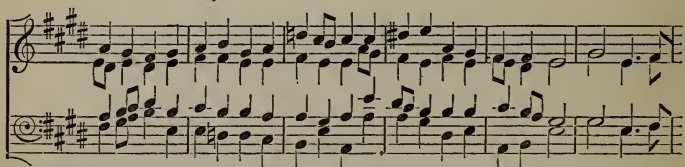
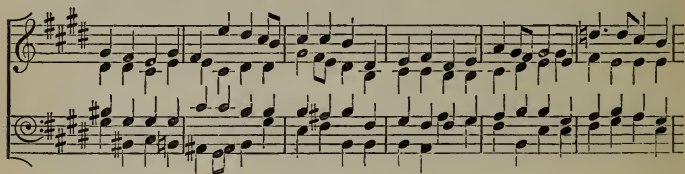
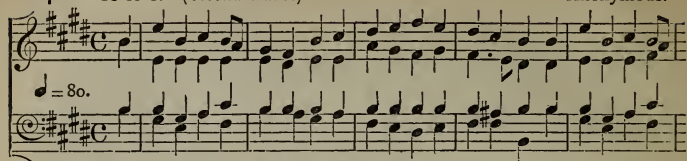


[For Second Tune see next page.]

O GOD THE LORD, TO THEE WE RAISE.

460 10 of 8. (Second Tune.)

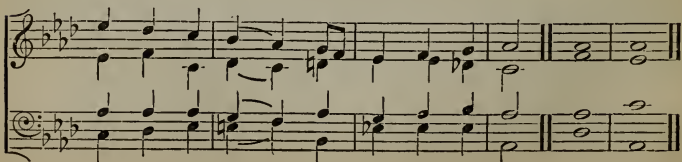
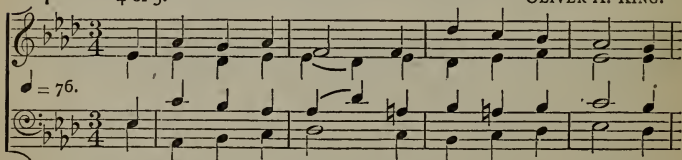
Anonymous.



O SING TO THE LORD.

461 4 of 5.

OLIVER A. KING.



THE WINTRY TIME HATH ENDED.

462

7.6.

Ancient Melody.

76.

This musical score is for the hymn 'THE WINTRY TIME HATH ENDED.' It is an ancient melody, numbered 462 and 7.6. The score is written for two staves, treble and bass, in G major (one sharp) and common time (C). The melody is characterized by a series of eighth and sixteenth notes, creating a lively, dance-like feel. The piece concludes with a double bar line and a repeat sign.

COME, YE THANKFUL PEOPLE, COME.

463

8 of 7.

Sir GEORGE ELVEY.

88.

This musical score is for the hymn 'COME, YE THANKFUL PEOPLE, COME.' It is by Sir George Elvey, numbered 463 and 8 of 7. The score is written for two staves, treble and bass, in G major (one sharp) and common time (C). The melody is a series of eighth and sixteenth notes, creating a lively, dance-like feel. The piece concludes with a double bar line and a repeat sign.

GOD THE FATHER, WHOSE CREATION.

464

6 of 8.7.

(First Tune.)

HENRY SMART.

$\text{♩} = 72.$

(Second Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 76.$

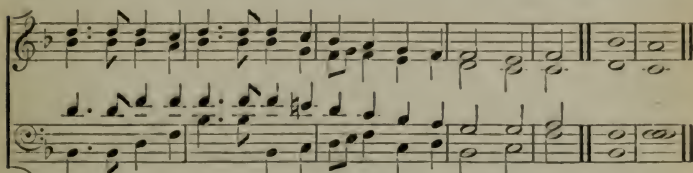
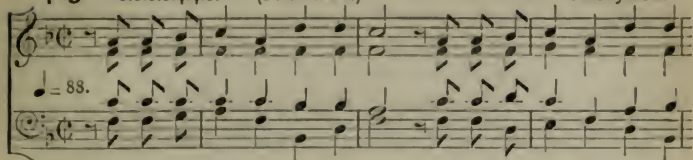
LORD OF THE HARVEST, THEE WE HAIL.

465

8.8.8.8.4.4.8.

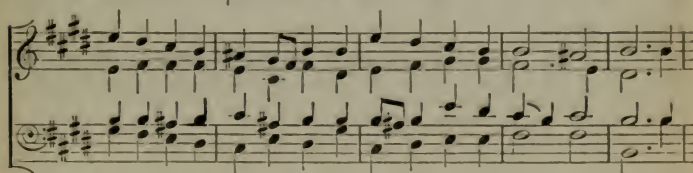
(First Tune.)

Anonymous.



(Second Tune.)

J. BARNEY.



Org.

(237)

LO! SUMMER COMES AGAIN.

466

6.6.10.6.6.10.

Rev. E. B. WHYLEY.

$\text{♩} = 88.$

cres.

f

mf

f

PRAISE, O PRAISE OUR HEAVENLY KING.

467

7s.

German.

$\text{♩} = 80.$

SUMMER ENDED, HARVEST O'ER.

468

75.

J. ADCOCK.



✓ THY WILL BE DONE, O KING.

469

Verses 1, 2, 3. 6.6.6.8.8.6.

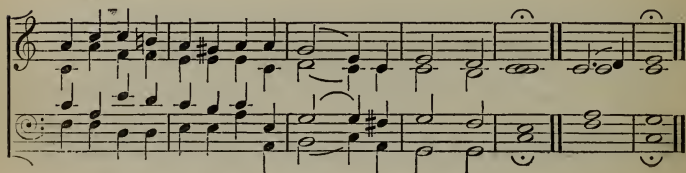
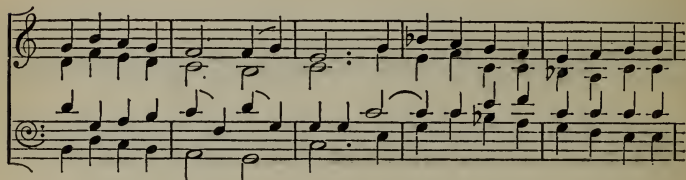
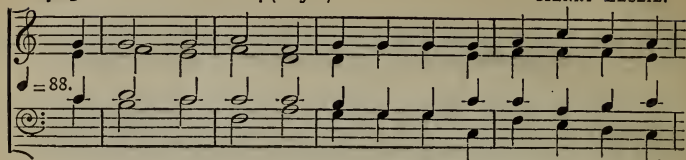
HENRY LESLIE.

[For Verse 4 see next page.]

THY WILL BE DONE, O KING,

469 6.6.6.8.8.6. Verse 4 (Major).

HENRY LESLIE.

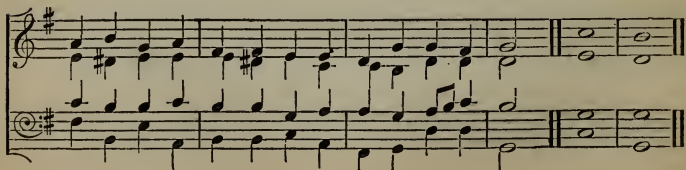
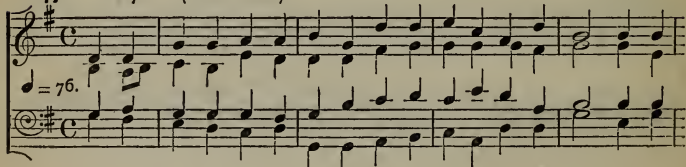


* * * Repeat the first two words of the last verse.

GOD, CREATOR AND PRESERVER.

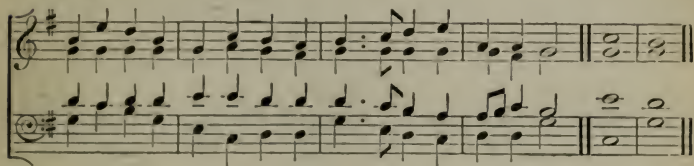
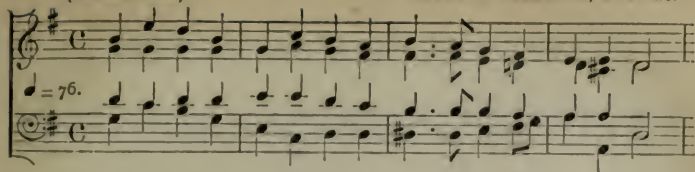
470 8.7. (First Tune.)

German.



(Second Tune.)

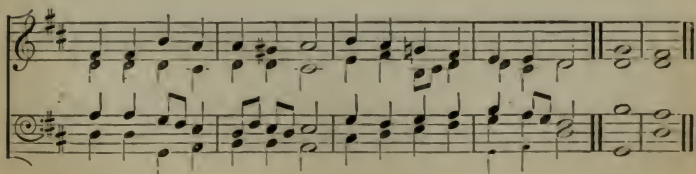
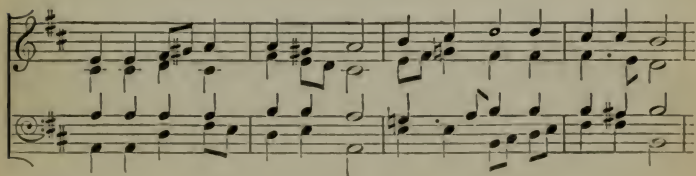
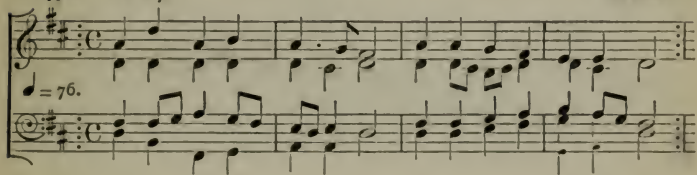
HENRY G. TREMBATH, Mus.Bac.



WHAT GOD DOES, IS DONE ARIGHT.

47I 8 of 7.

German.

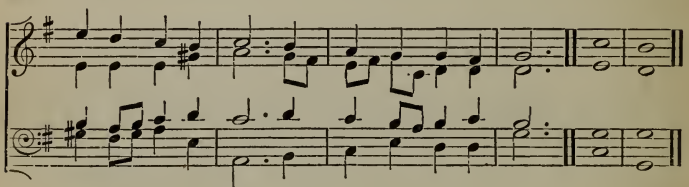
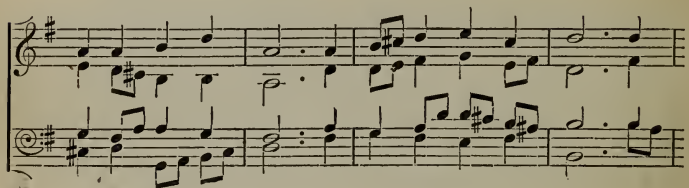
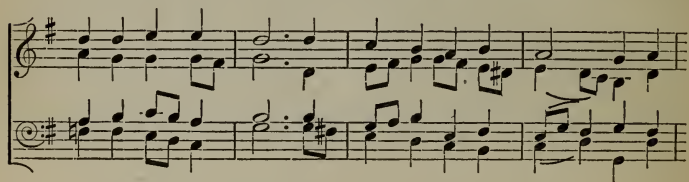
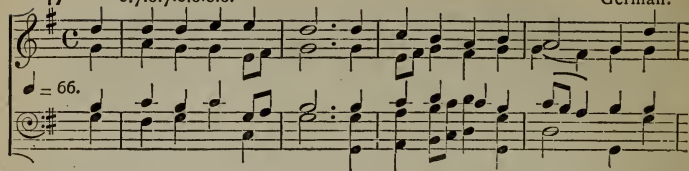


LORD GOD, WE WORSHIP THEE.

472

6.7.6.7.6.6.6.6.

German.

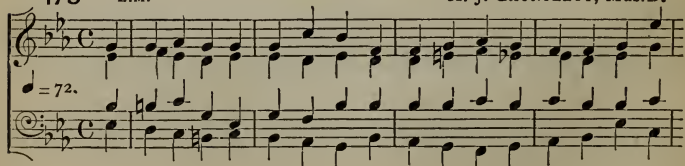


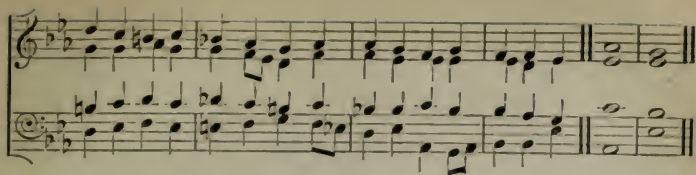
LORD, WHO DIDST BID THINE ANGEL SHEATHE.

473

L.M.

H. J. GAUNTLETT, Mus.D.



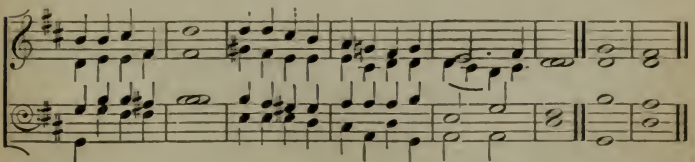
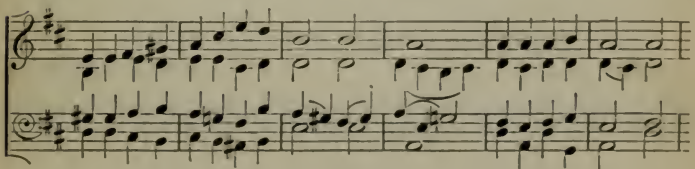
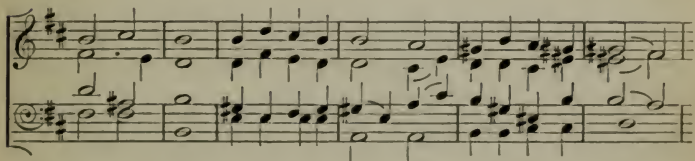
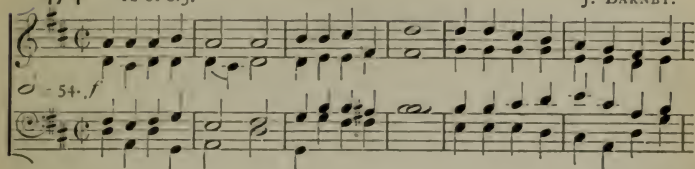


BRIGHTLY GLEAMS OUR BANNER.

474

12 of 6.5.

J. BARNBY.

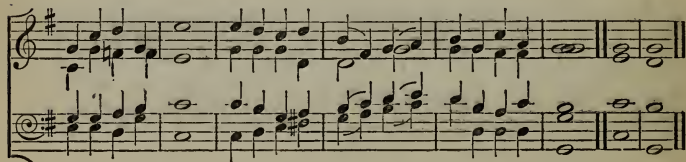
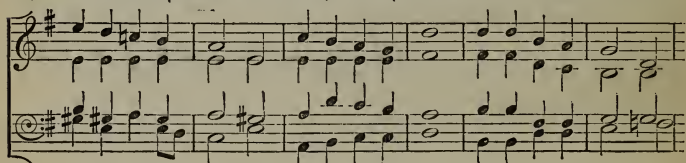
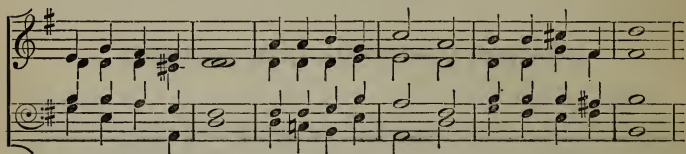
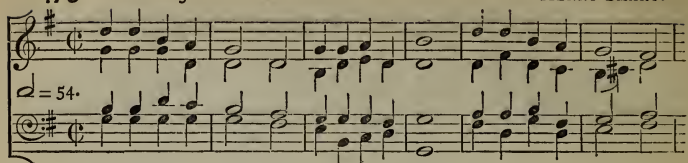


FORWARD! BE OUR WATCHWORD.

475

12 of 6.5.

HENRY SMART.

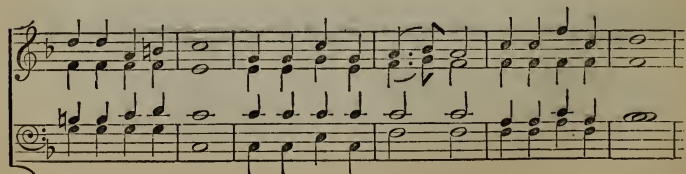
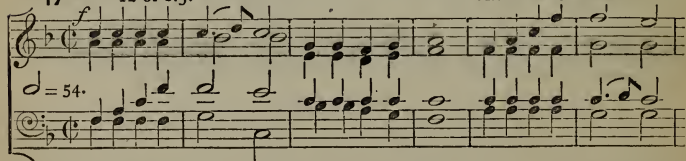


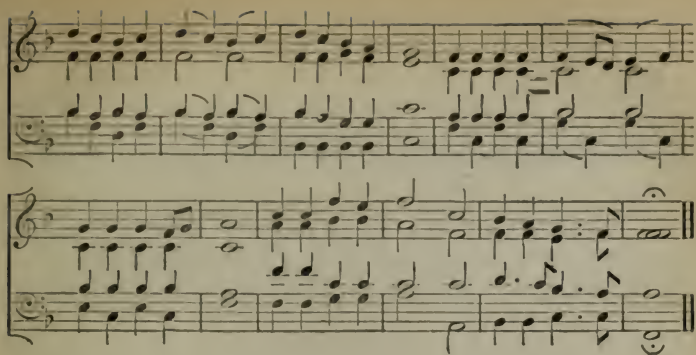
ONWARD, CHRISTIAN SOLDIERS.

476

12 of 6.5.

ARTHUR S. SULLIVAN.





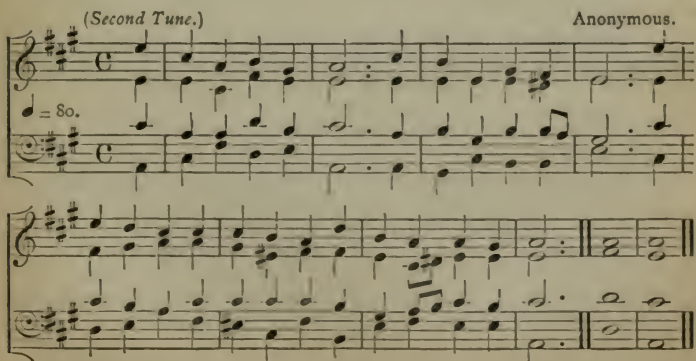
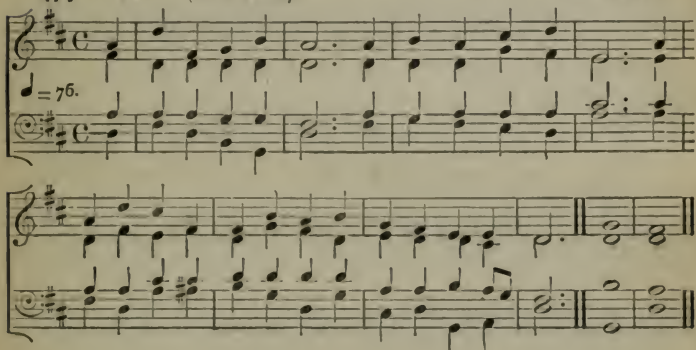
REJOICE, YE PURE IN HEART.

477

S.M.

(First Tune.)

S. WESLEY.



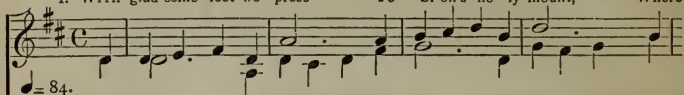
WITH GLADSOME FEET WE PRESS.

478

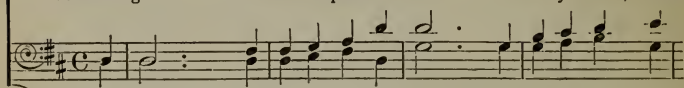
6.6.8.4.6.6.8.4.

G. A. MACFARREN.

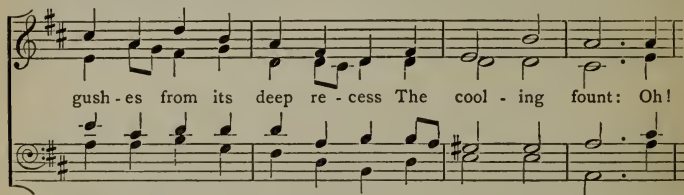
I. WITH glad-some feet we press To Si-on's ho-ly mount, Where



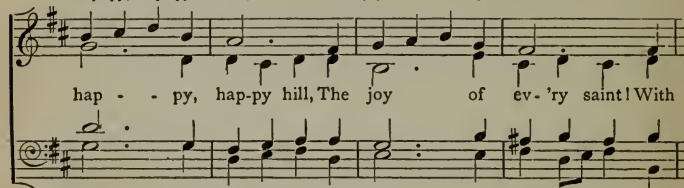
I. WITH glad - - some feet we press To Si - - on's ho-ly mount, Where



gush-es from its deep re-cess The cool-ing fount: Oh!

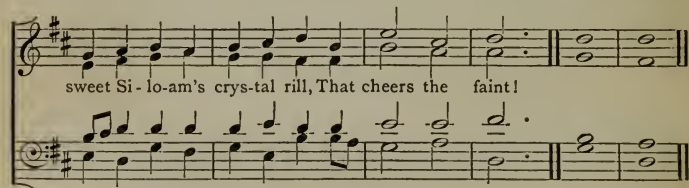


hap-py, hap-py hill, The joy of ev-'ry saint! With



hap - - py, hap-py hill, The joy of ev-'ry saint! With

sweet Si-lo-am's crys-tal rill, That cheers the faint!



We love fair Sion well:
The LORD in her is seen;
With her is ever fain to dwell
In radiant sheen!
He there reveals His face,
There stretches out His arm,
A lamp to light a darkened race,
A shield from harm.

Thou, LORD, dost crown the steep;
Thou broadest o'er the stream:
Then leave us never more to weep
Thine absent beam.
Refresh the thirsty soul,
Thou springing Well of life
Conduct us towards the heavenly goal,
Amid the strife!

PART II.

GREAT City, blest of God!
Jerusalem the free!
With ceaseless step the path be trod,
That leads to Thee!
The martyr's bleeding feet
The saints, with woundless breast,
Alike have sought Thy golden seat,
To win their rest.

The towers, that point on high,
Our earth-bound spirits teach
To scorn the world, and upward fly,
True bliss to reach:
To veil Thy shrine of love,
LORD, let no mist arise;
No cloud to hide the scene above
From longing eyes!

We come, with fervent zeal,
Beneath Thy hallowed dome,
The pledge of our eternal weal,
Our happy home!
Thine house our Sion stands,
Though reared of earthly stone,
The type of that, not made with hands,
Yet still Thine Own.

There, calming all alarms,
Thy Cross of love is traced,
Outstretching salutary arms,
To bless the waste!
The sinner there can plead
In ever listening Ears;
In hope on Thee can sweetly feed,
And dry his tears.

PART III.

LORD, while Thy courts we tread,
Arrayed in robes of white,
May evil never lift its head
To shame the light!
But all be pure below;
Each heart from taint be free,
Unsullied, bright as sunless snow,
Meet shrines for Thee!

So this our festal day
Celestial joy shall raise,
While lips and hearts, conjoined, essay
To hymn Thy praise.
The very stones shall ring,
Resound each holy wall, [Spring,
With Thee, Thyself the Rock, the
Our Heaven, our All!

The FATHER loud adore!
And loud adore the SON!
Exalt the SPIRIT evermore,
The THREE in ONE:
The TRINITY extol
In UNITY sublime,
Till circling ages cease to roll,
The death of Time! Amen.

GREAT GIVER OF ALL GOOD, TO THEE AGAIN.

479

10.10.7.

J. BARNBY.

Voices.

Organ.

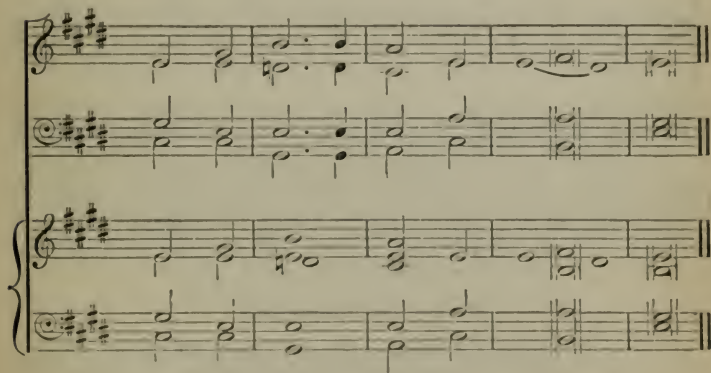
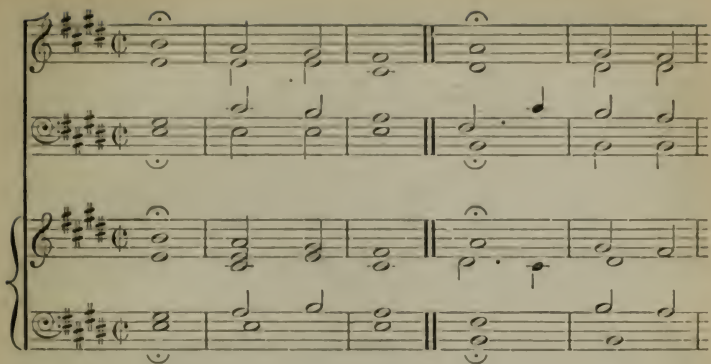
He shall come again with rejoicing, bringing his sheaves with him.

GREAT Giver of all good, to | Thee again
We humbly now present, in | joyous strain,
Our Harvest-tide Thanksgiving.

To Thee, in Whom we live and | move, we come
To praise Thee for the sheaves brought | safely home,
With Harvest-tide Thanksgiving.

Thou dost prepare our corn, and | year by year
Before Thine altar, LORD, will | we appear
With Harvest-tide Thanksgiving.

Thine was the former and the | latter rain,
Enriching earth, and calling | forth again
The Harvest-tide Thanksgiving.

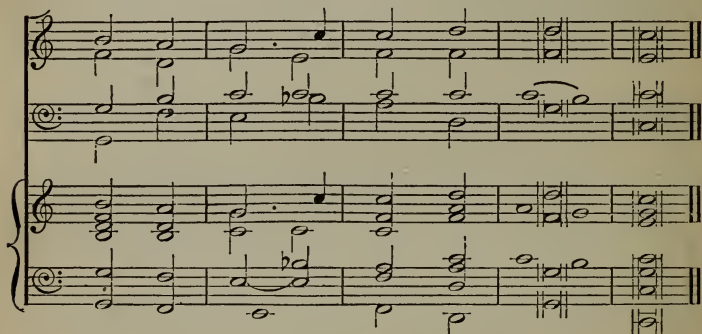
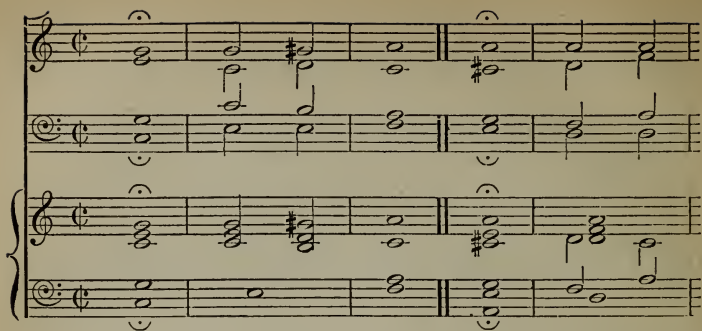


Thou openest wide, once more, Thy | bounteous hand,
And far and wide ascends from | all the land
Glad Harvest-tide Thanksgiving.

Thou fillest all that live with | plenteousness;
They, in return, Thy sacred | name all bless
In Harvest-tide Thanksgiving.

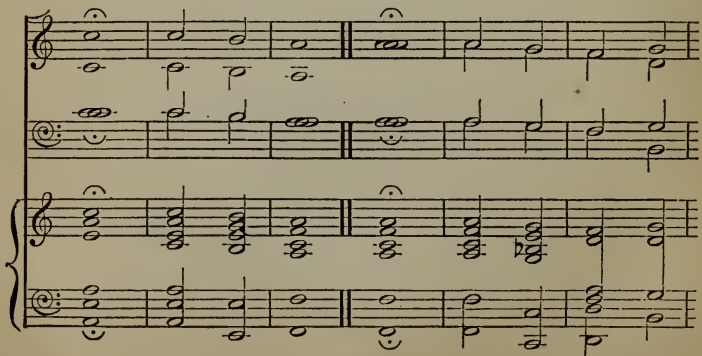
Thy clouds drop fatness on the | teeming earth,
Accept these festal songs of | reverent mirth,
This Harvest-tide Thanksgiving.

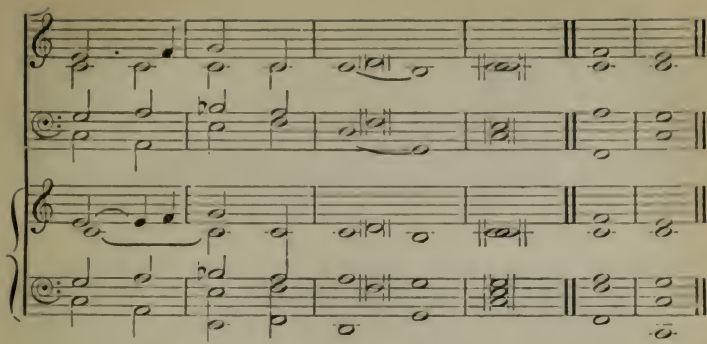
The year is crowned with goodness, | LORD, by Thee
Then meet it is that aye should | offered be
The Harvest-tide Thanksgiving.



On every side both hills and | vales rejoice,
On every side sounds förth the | grateful voice
Of Harvest-tide Thanksgiving.

For all Thy blessings, LÒRD, our | thanks we sing,
We all, who sow and reàp, to | gether bring
Our Harvest-tide Thanksgiving.





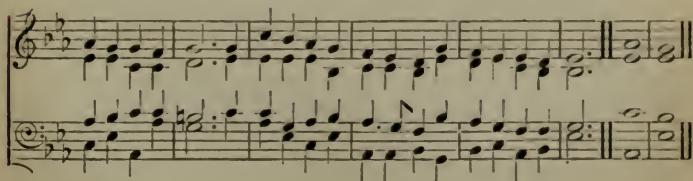
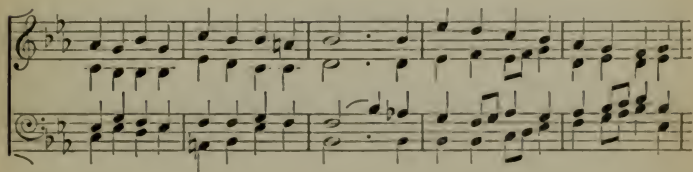
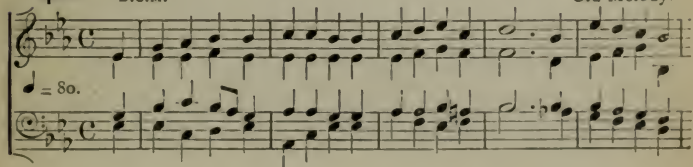
To Thee, O TRINITY in | UNITY,
All glory, laud, and endless | homage be,
In Harvest-tide Thanksgiving. Amen.

WHEN JESUS CHRIST WAS CRUCIFIED.

480

D.C.M.

Old Melody.

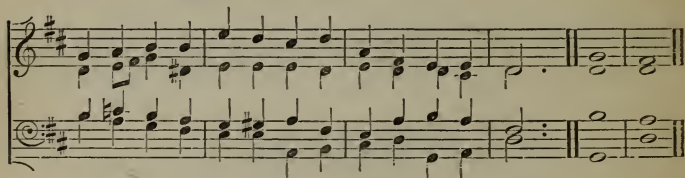
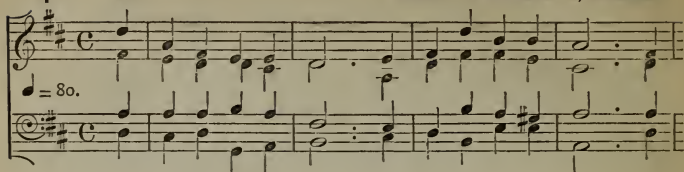


GLAD SIGHT! THE HOLY CHURCH.

481

S.M.

HENRY G. TREMBATH, Mus.Bac.

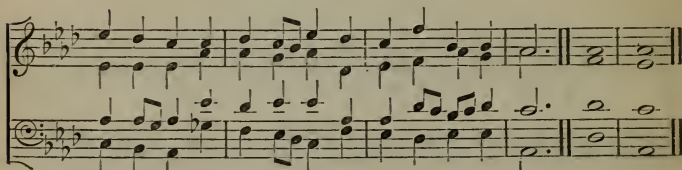
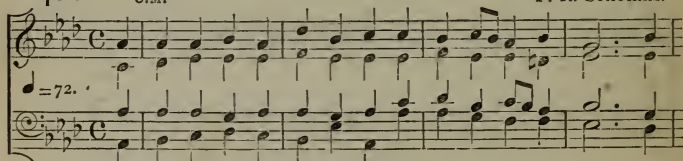


IN TOKEN THAT THOU SHALT NOT FEAR.

482

C.M.

F. R. STATHAM.

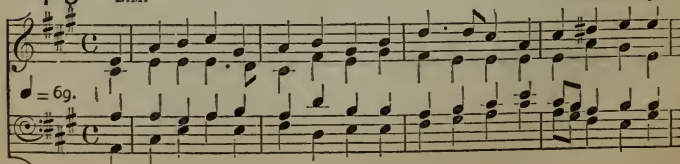


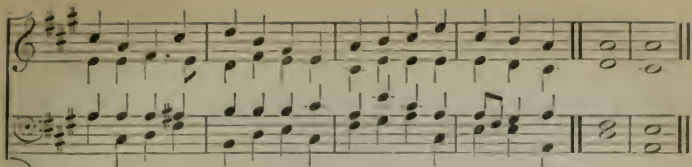
AMEN, THE DEED IN FAITH IS DONE.

483

L.M.

Old Melody.



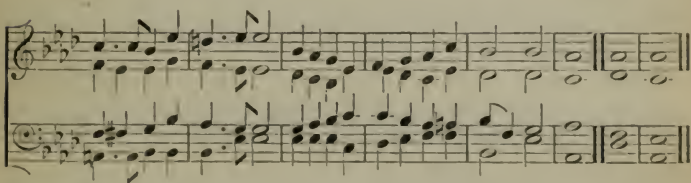
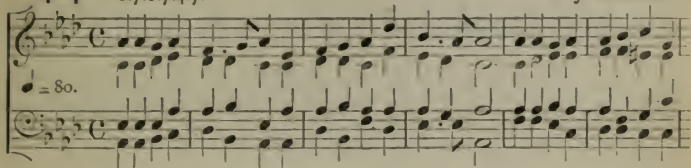


JESU, NOW THY NEW-MADE SOLDIER.

484

8.7.8.7.4.7.

E. J. HOPKINS.

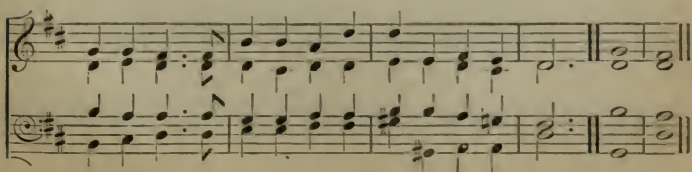
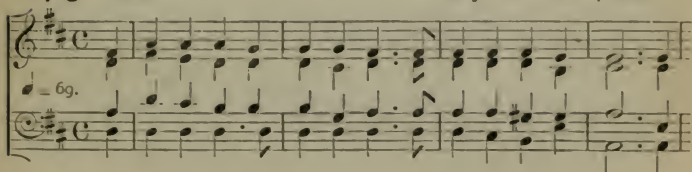


WITH CHRIST WE SHARE A MYSTIC GRAVE.

485

C.M.

H. J. GAUNTLETT, Mus.D.

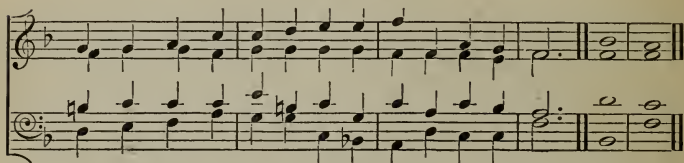
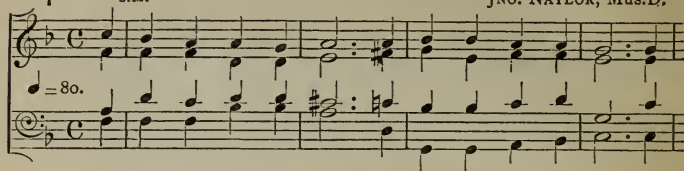


FAIR WAVED THE GOLDEN CORN.

486

S.M.

JNO. NAYLOR, Mus.D.

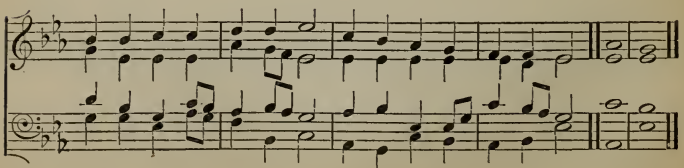
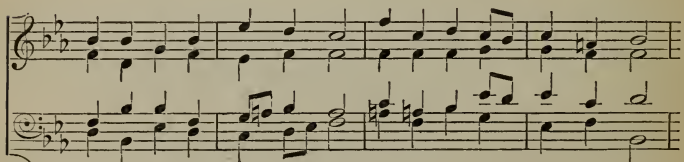


FOR THE BEAUTY OF THE EARTH.

487

6 of 7.

HENRY SMART.



GRACIOUS SAVIOUR, GENTLE SHEPHERD.

488

6 of 8.7.

German.

Handwritten musical score for the hymn 'GRACIOUS SAVIOUR, GENTLE SHEPHERD.' The score is written for two staves (treble and bass clef) in G major (one sharp) and common time (C). The tempo is marked '♩ = 72'. The music consists of three systems of staves, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a final chord in the treble staff.

JESUS CHRIST OUR SAVIOUR.

489

8 of 6.5.

J. BAPTISTE CALKIN.

Handwritten musical score for the hymn 'JESUS CHRIST OUR SAVIOUR.' The score is written for two staves (treble and bass clef) in G major (one sharp) and common time (C). The tempo is marked '♩ = 50.'. The music consists of three systems of staves, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a final chord in the treble staff.

JESU, MEEK AND GENTLE.

490

6.5.

W. JONES.

Two systems of musical notation for the hymn 'JESU, MEEK AND GENTLE.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 84.' The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

LAMB OF GOD, FOR SINNERS SLAIN.

491

7s.

(First Tune.)

JAMES TURLE.

Two systems of musical notation for the first tune of 'LAMB OF GOD, FOR SINNERS SLAIN.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 76.' The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

(Second Tune.)

G. M. GARRETT, Mus.D.

Two systems of musical notation for the second tune of 'LAMB OF GOD, FOR SINNERS SLAIN.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 76.' The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

O JESU, GOD AND MAN.

492

6.8.

W. G. CUSINS.

Two systems of musical notation for the hymn 'O JESU, GOD AND MAN.' Each system consists of a treble and bass staff joined by a brace. The first system includes a tempo marking '♩ = 80.' and a key signature of one flat (B-flat). The music is written in 6/8 time. The second system concludes with a double bar line and repeat signs.

WHEN, HIS SALVATION BRINGING.

493

8 of 7.6.

(First Tune.)

BERTHOLD TOURS.

Four systems of musical notation for the hymn 'WHEN, HIS SALVATION BRINGING.' Each system consists of a treble and bass staff joined by a brace. The first system includes a tempo marking '♩ = 84.' and a key signature of one flat (B-flat). The music is written in 8 of 7.6 time. The fourth system concludes with a double bar line and repeat signs.

WHEN, HIS SALVATION BRINGING.

493

8 of 7.6.

(Second Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 80.$

This musical score is for the hymn 'When, His Salvation Bringing.' It is in 7/6 time, indicated by the '8 of 7.6.' notation. The key signature has two flats (B-flat and E-flat). The score consists of two systems of staves. Each system has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first system ends with a double bar line and repeat signs. The second system continues the melody and harmony, also ending with a double bar line and repeat signs.

WHEN JESUS LEFT HIS FATHER'S THRONE.

494

C.M.

MENDELSSOHN.

$\text{♩} = 76.$

This musical score is for the hymn 'When Jesus Left His Father's Throne.' It is in Common Time (C.M.). The key signature has one sharp (F-sharp). The score consists of two systems of staves. Each system has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first system ends with a double bar line and repeat signs. The second system continues the melody and harmony, also ending with a double bar line and repeat signs.

BY THE ANGEL'S WORD OF LOVE.

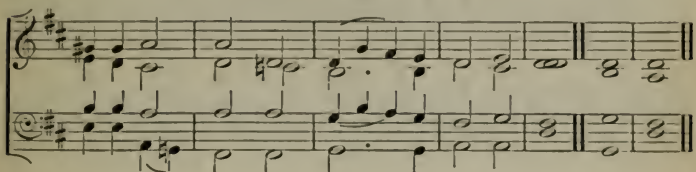
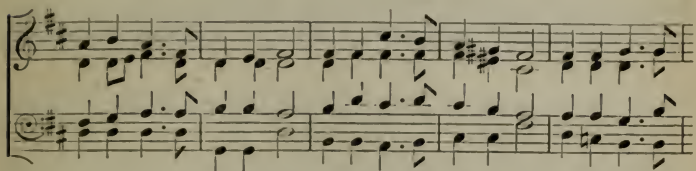
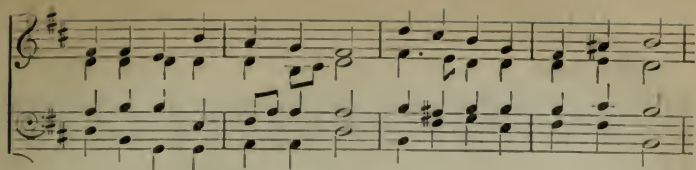
495

8 of 7.

Rev. J. B. DYKES, M.A., Mus.D.

$\text{♩} = 76.$

This musical score is for the hymn 'By the Angel's Word of Love.' It is in 7/6 time, indicated by the '8 of 7.' notation. The key signature has one sharp (F-sharp). The score consists of two systems of staves. Each system has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first system ends with a double bar line and repeat signs. The second system continues the melody and harmony, also ending with a double bar line and repeat signs.

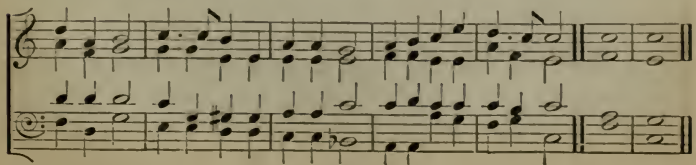
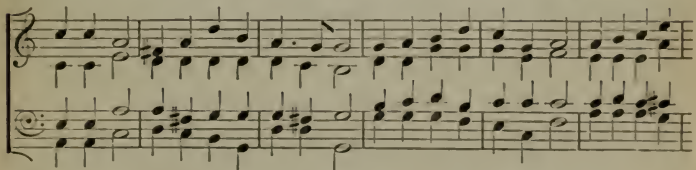
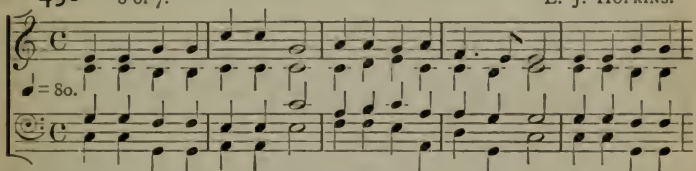


PRAISE TO JESUS, LORD AND GOD.

2 - 496

8 of 7.

E. J. HOPKINS.

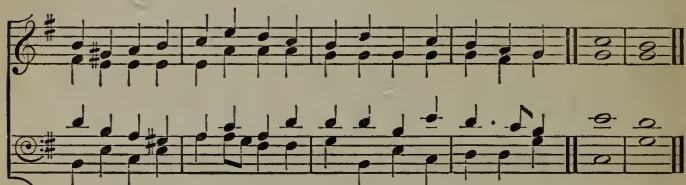


O HOLY LORD, CONTENT TO DWELL.

497

L.M.

HENRY SMART.

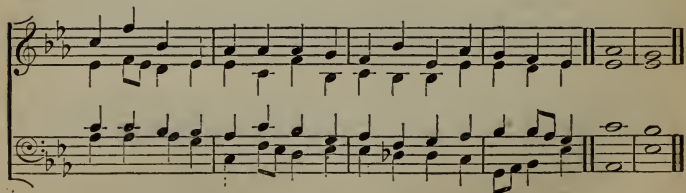
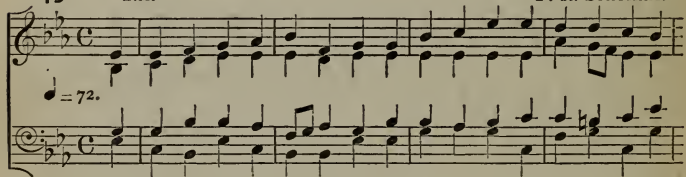


WE THANK THEE, LORD, OUR LIFE AND LIGHT.

498

L.M.

F. R. STATHAM.

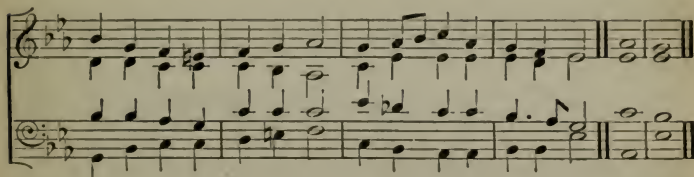
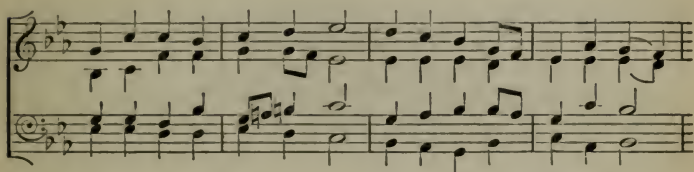
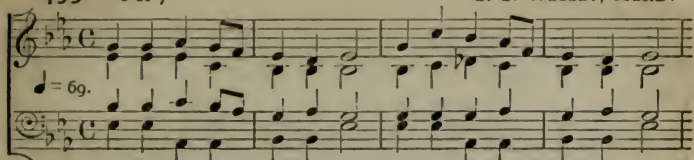


WHEN THIS PASSING WORLD IS DONE.

499

6 of 7

S. S. WESLEY, Mus.D.

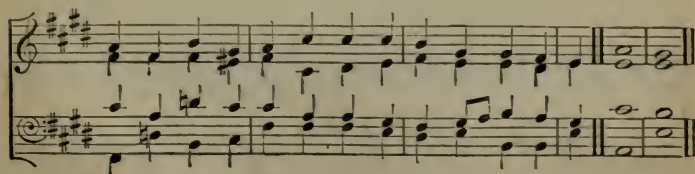
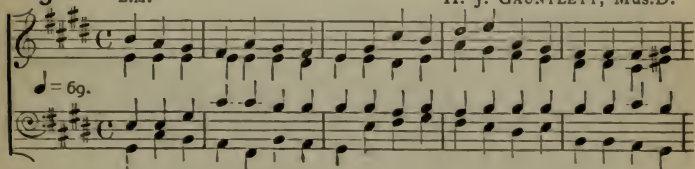


COME, EVER BLESSÈD SPIRIT, COME.

500

L.M.

H. J. GAUNTLETT, Mus.D.



THE CROSS IS ON OUR BROW.

501

S.M.

(First Tune.)

German.

♩ = 72.

(Second Tune.)

J. BARNEY.

♩ = 72.

THE SHADOW OF THE ALMIGHTY'S CLOUD.

502

L.M.

HENRY SMART.

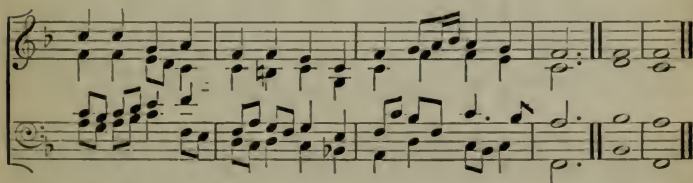
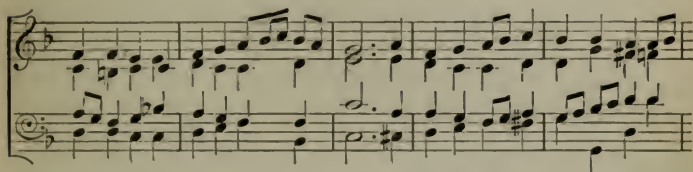
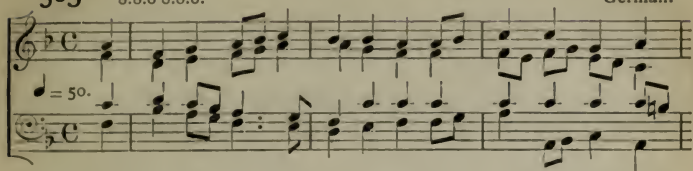
♩ = 66.

HERE IN THY PRESENCE DREAD AND SWEET.

503

8.8.6 8.8.6.

German.

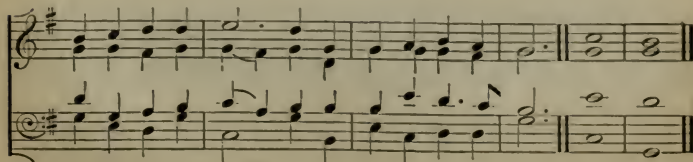
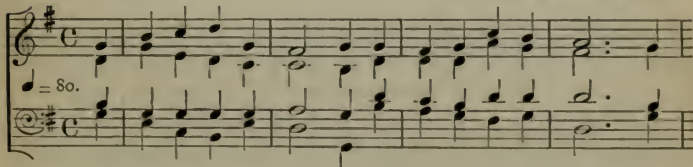


THE VOICE THAT BREATHED O'ER EDEN.

504

7.6.

H. J. GAUNTLETT, Mus.D.



DAY OF WRATH, THAT DAY DISMAYING.

505 3 of 8. (First Tune.) Verses 1 to 17. FERDINAND HILLER, Mus.D.

First system of musical notation for the first tune. It consists of two staves, treble and bass clef, in 3/8 time. The tempo is marked as quarter note = 72. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of musical notation for the first tune. It continues the melody and accompaniment from the first system, ending with a double bar line.

Third system of musical notation for the first tune. It includes the lyrics: "Ah! that day of tears and mourning! From the dust of earth re- turn- ing,". The tempo remains quarter note = 72.

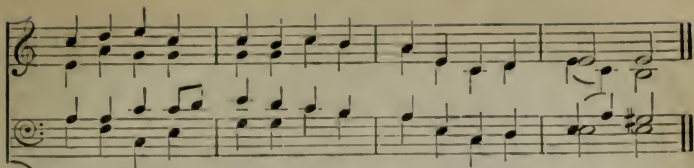
Fourth system of musical notation for the first tune. It includes the lyrics: "Man for judgment must pre- pare him: Spare, O God, in mer- cy spare him!". The tempo remains quarter note = 72.

Fifth system of musical notation for the first tune. It includes the lyrics: "LORD all pi-tying, JE-SU blest, Grant him Thine e- ter- nal rest. A- men." The tempo changes to quarter note = 66.

(Second Tune.) Verses 1 to 17.

C. STEGGALL, Mus.D.

First system of musical notation for the second tune. It consists of two staves, treble and bass clef, in common time (C). The tempo is marked as quarter note = 76. The key signature has one sharp (F-sharp).

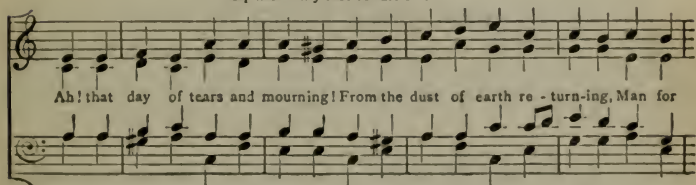


That day is a day of wrath.

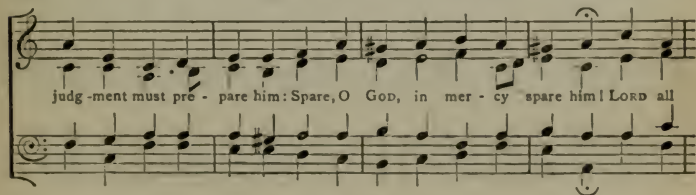
DAY of wrath, that day dismaying
 Shall fulfil the prophet's saying,
 Earth in smouldering ashes laying.
 Oh, how great the dread, the sighing,
 When the Judge, the All-describing,
 Shall appear, all secrets trying.
 Then shall ring the trump's weird knelling
 Through each tomb and charnel dwelling,
 All before the Throne compelling.
 Death shall stand in consternation;
 Nature quake; and all creation
 Rise to answer the citation.
 From the Book shall shine the writing,
 All the bye-gone past reciting,
 And the world of sin indicting.
 Then the Judge shall sit, revealing
 Hidden deed, word, thought, and feeling,
 And to each just sentence dealing.
 What shall wretched I be crying,
 To what friend for succour flying,
 When the just in dread are sighing?
 KING of might and awe, defend me!
 Freely Thy salvation send me!
 Fount of pity, save, befriend me!

Think, kind Jesu, my salvation
 Caused Thy wondrous Incarnation:
 Leave me not to reprobation!
 Faint and weary Thou hast sought me;
 On the Cross of suffering bought me:
 Shall such grace be vainly brought me?
 Righteous Judge of retribution,
 Grant Thy gift of absolution,
 Ere that reckoning day's conclusion!
 Guilty, now I pour my moaning,
 All my shame with anguish owning:
 Spare, O God, Thy suppliant groaning!
 Thou the sinful woman savedst:
 Thou the dying thief forgavest:
 And to me a hope vouchsafest.
 Worthless are my prayers and sighing,
 Yet, good LORD, in grace complying,
 Rescue me from fires undying!
 With Thy favoured-sheep O place me:
 Nor among the goats abase me,
 But to Thy right hand upraise me.
 While the wicked are confounded,
 Doomed in flames of woe unbounded:
 Call me, with Thy saints surrounded,

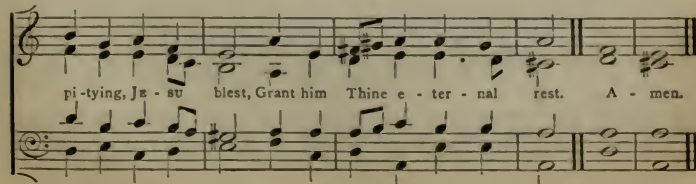
Low I kneel, with heart-submission:
 See, like ashes, my contrition:
 Help me in my last condition!



Ah! that day of tears and mourning! From the dust of earth re - turn - ing, Man for



judg - ment must pre - pare him: Spare, O GOD, in mer - cy spare him! LORD all



pi - tying, Je - su blest, Grant him Thine e - ter - nal rest. A - men.

CEASE, YE TEARFUL MOURNERS.

506

8 of 6.5.

E. BUNNETT, Mus.D.

$\text{♩} = 44.$
 Musical score for "CEASE, YE TEARFUL MOURNERS." in 8 of 6.5 time, E. Bunnett, Mus.D. The score consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system includes a tempo marking of $\text{♩} = 44.$. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *p* and *f*.

SAFE HOME, SAFE HOME IN PORT !

507

6.6.6.6.8.8.

ARTHUR S. SULLIVAN.

$\text{♩} = 72. \text{ } p$
 Musical score for "SAFE HOME, SAFE HOME IN PORT !" in 6.6.6.6.8.8. time, Arthur S. Sullivan. The score consists of three systems of two staves each. The key signature has two sharps (F-sharp and C-sharp). The first system includes a tempo marking of $\text{♩} = 72. \text{ } p$. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *p* and *f*.

BLESSING, HONOUR, THANKS, AND PRAISE.

508

8 of 7.

German.

$\text{♩} = 76.$

GENTLE SHEPHERD, THOU HAST STILLED.

509

7.8.7.8.7.7.

(First Tune.)

ARTHUR S. SULLIVAN.

$\text{♩} = 69.$

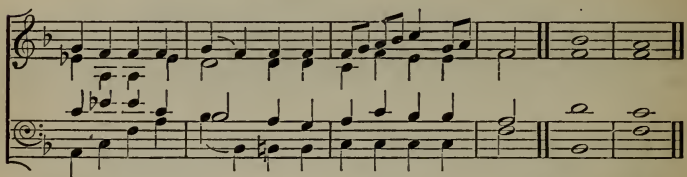
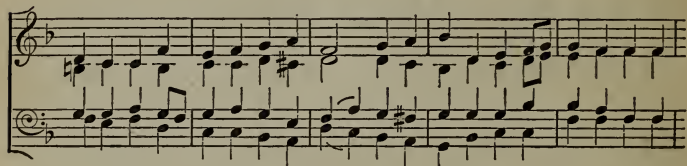
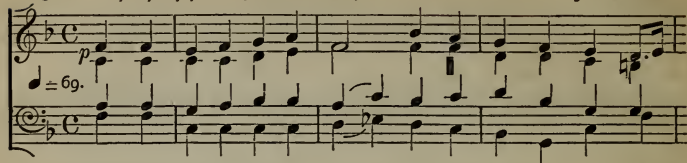
GENTLE SHEPHERD, THOU HAST STILLED.

509

7.8.7.8.7.7.

(Second Tune.)

J. BARNEY.

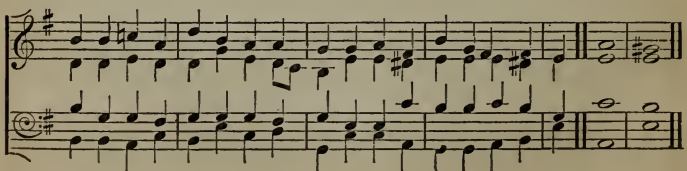


ALMIGHTY FATHER, HEAR OUR CRY.

510

L.M.

H. J. GAUNTLETT, Mus.D.



O LORD, BE WITH US WHEN WE SAIL

511

C.M.

J. BARNBY.

Two systems of musical notation for the hymn 'O LORD, BE WITH US WHEN WE SAIL'. Each system consists of a treble and bass staff joined by a brace. The first system includes a tempo marking '♩ = 69.' in the left margin. The music is in common time (C) and C major. The second system concludes with a double bar line and repeat signs.

THE OCEAN HATH NO DANGER.

512

8 of 7.6. (First Tune.)

German.

Four systems of musical notation for the hymn 'THE OCEAN HATH NO DANGER.' Each system consists of a treble and bass staff joined by a brace. The first system includes a tempo marking '♩ = 76.' in the left margin. The music is in common time (C) and G major (one sharp). The piece concludes with a double bar line and repeat signs.

THE OCEAN HATH NO DANGER.

512

8 of 7.6. (*Second Tune.*)

Rev. J. B. DYKES, M.A., Mus.D.

$\text{♩} = 80.$

This musical score is for the hymn 'The Ocean Hath No Danger'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 80 beats per minute. The score consists of three systems of staves. Each system has a vocal staff with four parts and a piano staff. The music is in a hymn style, with a steady, rhythmic melody and accompaniment. The piece concludes with a double bar line and repeat signs.

TOSSED UPON LIFE'S RAGING BILLOW.

513

8 of 8.7.

HENRY SMART.

$\text{♩} = 69.$

This musical score is for the hymn 'Tossed Upon Life's Raging Billow'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 69 beats per minute. The score consists of three systems of staves. Each system has a vocal staff with four parts and a piano staff. The music is in a hymn style, with a steady, rhythmic melody and accompaniment. The piece concludes with a double bar line and repeat signs.

NOW THE BILLOWS STRONG AND DARK.

514 6 of 7.

R. REDHEAD.

Musical score for 'NOW THE BILLOWS STRONG AND DARK.' The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of staves. The first system includes a tempo marking of $\text{♩} = 76$. The music features a melody in the right hand and a supporting bass line in the left hand, with various chordal textures and rhythmic patterns.

WHEN THROUGH THE TORN SAIL THE WILD TEMPEST IS STREAMING.

515 125.

ARTHUR S. SULLIVAN.

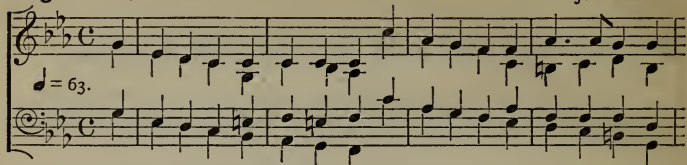
Musical score for 'WHEN THROUGH THE TORN SAIL THE WILD TEMPEST IS STREAMING.' The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system includes a tempo marking of $\text{♩} = 84$ and a dynamic marking of *p*. The second system includes dynamic markings of *cres.* and *f*. The third system includes dynamic markings of *dim.* and *p*. The music features a melody in the right hand and a supporting bass line in the left hand, with various chordal textures and rhythmic patterns.

WE GIVE HIS BODY TO THE SURGE.

516

L.M.

J. BARNBY.

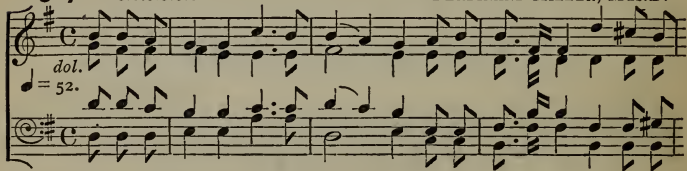


DEEP DOWN BENEATH THE UNRESTING SURGE.

517

8.6.8.8.8.6.

FERDINAND HILLER, Mus.D.



FROM GREENLAND'S ICY MOUNTAINS.

518

8 of 7.6. (First Tune.)

HENRY SMART.

$\text{♩} = 88.$

(Second Tune.)

W. H. MONK.

$\text{♩} = 80.$

GOD OF GRACE, O LET THY LIGHT.

519

7.7-7.5.

C. STEGGALL, Mus.D.

$\text{♩} = 72.$

p

This musical score is for a hymn in 7/8 time, with a tempo of 72 beats per minute. It is written for a four-part vocal or instrumental ensemble (Soprano, Alto, Tenor, Bass) in the key of B-flat major. The first system consists of two staves. The second system also consists of two staves and includes a piano (*p*) dynamic marking. The piece concludes with a double bar line.

SAVIOUR, SPRINKLE MANY NATIONS.

520

8 of 8.7.

Rev. J. B. DYKES, M.A., Mus.D.

$\text{♩} = 76.$ *mf*

p *cres.* *dim.* *f*

This musical score is for a hymn in 8/7 time, with a tempo of 76 beats per minute. It is written for a four-part vocal or instrumental ensemble in the key of D major. The score is divided into four systems, each with two staves. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system includes a crescendo (*cres.*) marking. The fourth system includes a decrescendo (*dim.*) marking and a forte (*f*) dynamic marking. The piece concludes with a double bar line.

UPLIFT THE BANNER! LET IT FLOAT.

521

L.M. (First Tune.)

J. BAPTISTE CALKIN.

$\text{♩} = 76.$

(Second Tune.)

J. BAPTISTE CALKIN.

$\text{♩} = 76.$

ALMIGHTY FATHER, HEAVEN AND EARTH.

522

L.M.

S. S. WESLEY, Mus.D.

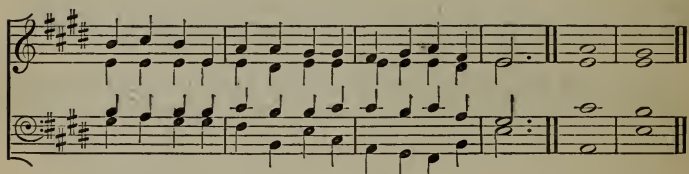
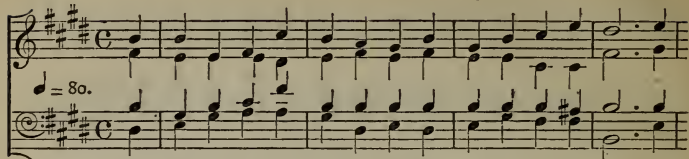
$\text{♩} = 46.$

O FOUNT OF GOOD, TO OWN THY LOVE.

523

C.M.

H. J. GAUNTLETT, Mus.D.



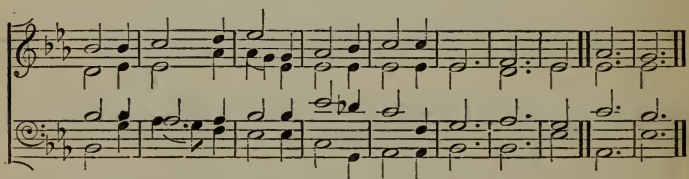
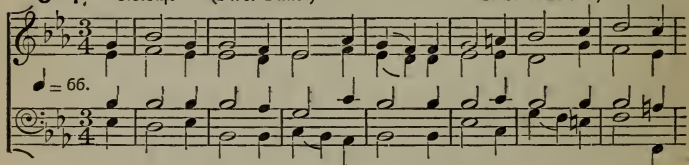
O LORD OF HEAVEN, AND EARTH, AND SEA.

524.

8.8.8.4.

(First Tune.)

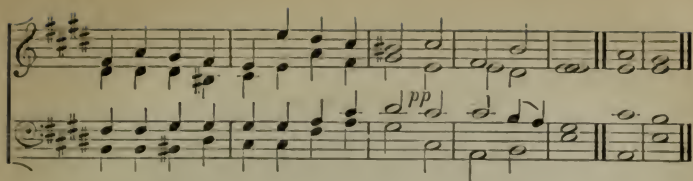
S. S. WESLEY, Mus.D.



(Second Tune.)

E. H. THORNE.



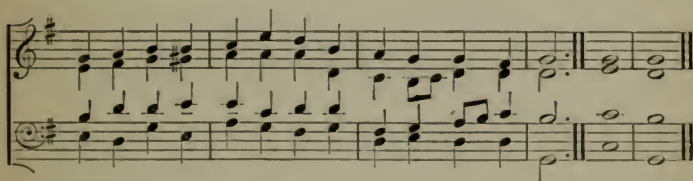
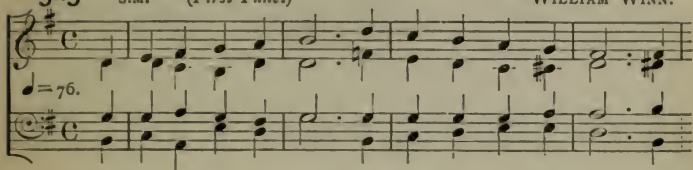


WE GIVE THEE BUT THINE OWN.

525

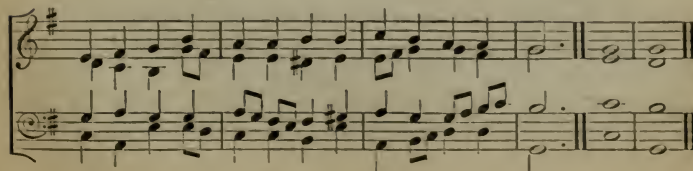
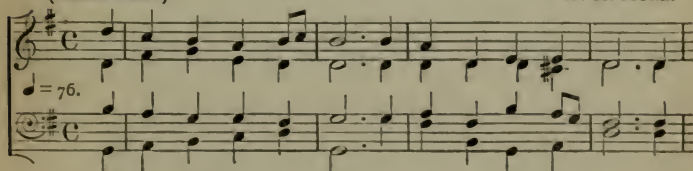
S.M. (First Tune.)

WILLIAM WINN.



(Second Tune.)

W. H. MONK.



SING ALLELUIA FORTH IN DUTEOUS PRAISE.

All Thy works shall praise Thee, O Lord.

526

10.10.7.

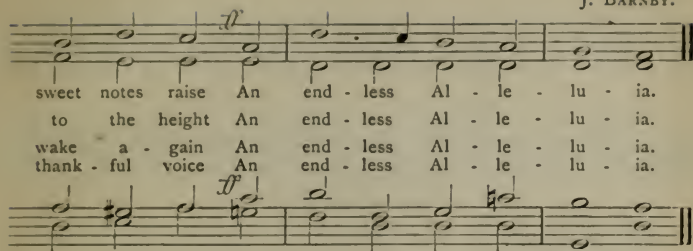
FULL. 1. SING alleluia forth in duteous praise, O citizens of heaven; in
 2. Ye next, who stand before } -ter-nal Light, In hymning choirs re-echo
 th' E-
 DEC. 3. The Holy City shall take up your strain, And with glad songs resounding
 CAN. 4. In blissful antiphons ye thus re-joice To render to the LORD with

DEC. 5. Ye who have gained at } palm in bliss, Victorious ones, your chant shall
 length your
 CAN. 6. From those exalted lips for e - ver ring The strains which tell the honour

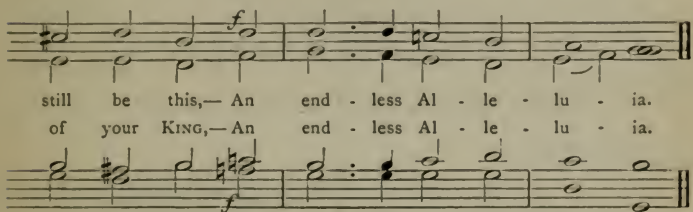
DEC. 7. This is the rest for weary ones brought back; This is the food and drink which

Org.
 FULL. 8. While Thee, CREATOR of the world, we praise For ever, and tell out in
 9. To Thee, Eternal SON, our voi - ces sing; With Them to Thee, O HOLY

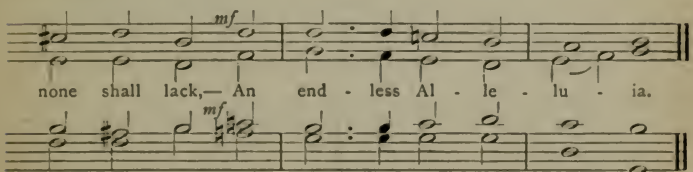
J. BARNBY.



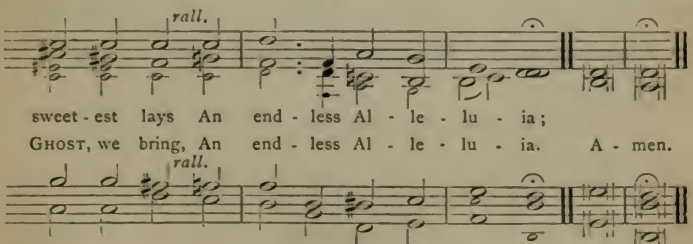
sweet notes raise An end - less Al - le - lu - ia.
to the height An end - less Al - le - lu - ia.
wake a - gain An end - less Al - le - lu - ia.
thank - ful voice An end - less Al - le - lu - ia.



still be this,— An end - less Al - le - lu - ia.
of your KING,— An end - less Al - le - lu - ia.



none shall lack,— An end - less Al - le - lu - ia.

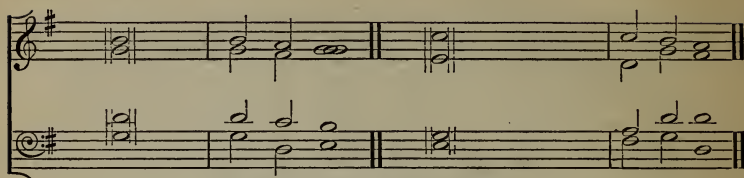


sweet - est lays An end - less Al - le - lu - ia;
GHOST, we bring, An end - less Al - le - lu - ia. A - men.

THE STRAIN UPRaise OF JOY AND PRAISE.

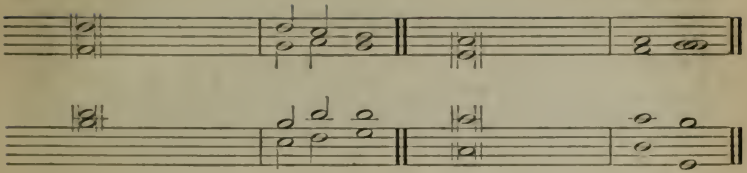
527

P.M.



All Thy works praise Thee, O Lord.

<i>f</i> THE strain upraise of joy and praise, Alle-	-lu - - ia!	To the glory of their KING Shall the ransomed	peo - ple sing
<i>mf</i> And the choirs that	dwel on high	Shall re-echo . . .	through the sky,
<i>p</i> They in the rest of	Paradise who dwell,	The blessed ones, with joy the	cho - rus swell,
<i>mf</i> The planets beaming on their	heaven - ly way,	The shining constellations	join, and say
<i>f</i> Ye clouds that on- ward sweep, Ye winds on	pin - ions light,	Ye thunders, echoing loud and deep, Ye lightnings,	wild - ly bright,
<i>f</i> Ye floods and ocean billows, Ye storms and	win - ter snow,	Ye days of cloudless beauty, Hoar frost and	sum - mer glow,
<i>mf</i> First let the birds, with painted	plum - age gay,	Exalt their great CREATOR'S	praise, and say,
Then let the beasts of earth, with	vary - ing strain,	Join in creation's hymn, and	cry a - gain
<i>ff</i> Here let the moun- tains thunder forth so-	-nor - ous	Alle- - -	-lu - - ia!
<i>f</i> Thou jubilant abyss of	o - cean, cry	Alle- - -	-lu - - ia!
To God, Who all cre-	-a - tion made,	The frequent hymn be	- du - ly paid:
This is the strain, the eternal strain, the LORD AL-	-migh - ty loves:	Alle- - -	-lu - - ia!
Wherefore we sing, both heart and voice a-	-wak - ing,	Alle- - -	-lu - - ia!
Now from all men .	be out - poured	Alleluia - - -	to the LORD;
Praise be done to the	THREE in ONE.	Alle- - -	-lu - - ia!



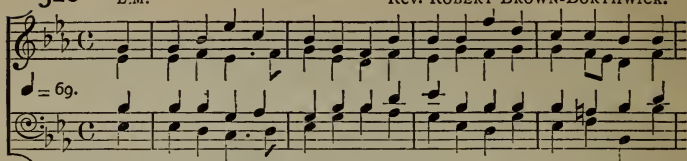
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
<i>mf</i> Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
<i>mf</i> In sweet con-	-	-	-	-	-sent u - nite	Your Alle-	-	-	-	-	lu - ia !
Ye groves that wave in spring, And glorious					fo - rests, sing	Alle-	-	-	-	-	lu - ia !
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
<i>mf</i> There let the valleys sing in gentler					cho - rus	Alle-	-	-	-	-	lu - ia !
Ye tracts of earth and conti-					nents, re - ply	Alle-	-	-	-	-	lu - ia !
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia !
This is the song, the heavenly song, that CHRIST the					KING approves:	Alle-	-	-	-	-	lu - ia !
And children's voices echo, answer					mak - ing,	Alle-	-	-	-	-	lu - ia !
With alleluia . . .					e - ver - more	The SON and SPIRIT					we a - dore.
Alle-	-	-	-	-	lu - - ia,	Alle-	-	-	-	-	lu - ia ! A - men.

LET EVERY HEART EXULTING BEAT.

528

L.M.

Rev. ROBERT BROWN-BORTHWICK.

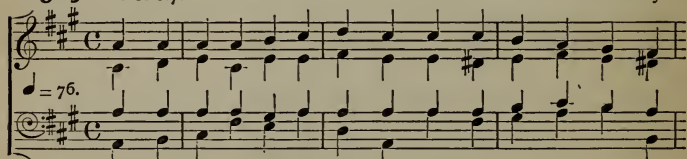


TO THE NAME THAT BRINGS SALVATION.

529

6 of 8.7.

Old Melody.



ALL HAIL THE POWER OF JESUS' NAME.

530

C.M.

FERDINAND HILLER, Mus.D.

f ALL hail the pow'r of Je - sus' Name; Let an - gels prostrate

$\text{♩} = 50.$

fall: . . Bring forth the roy - al di - a-dem To crown Him LORD of

all, To crown Him, crown Him LORD of all. A - men.

ALL PEOPLE THAT ON EARTH DO DWELL.

531

L.M.

Old Melody.

$\text{♩} = 52.$

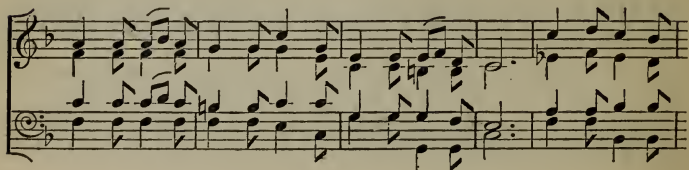
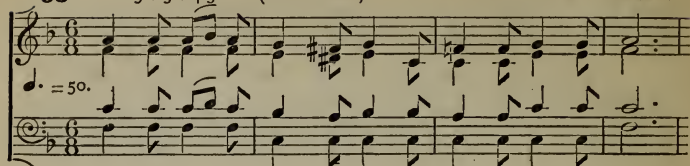
ANGEL VOICES EVER SINGING.

532

8.5.8.5.8.4.3.

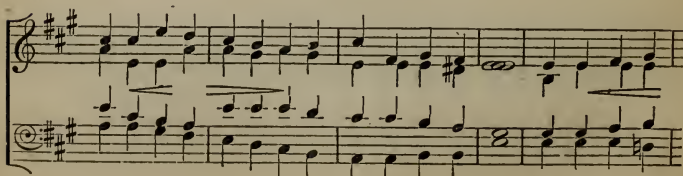
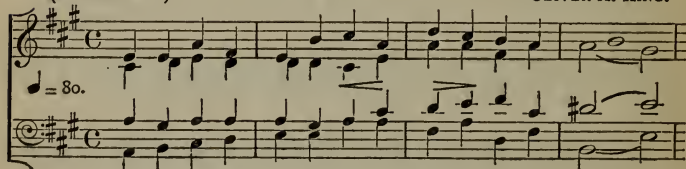
(First Tune.)

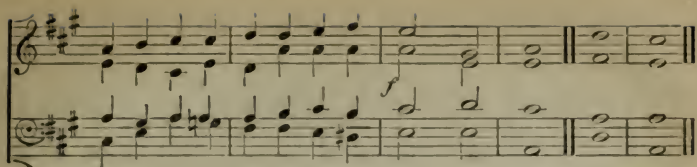
ARTHUR S. SULLIVAN.



(Second Tune.)

OLIVER A. KING.



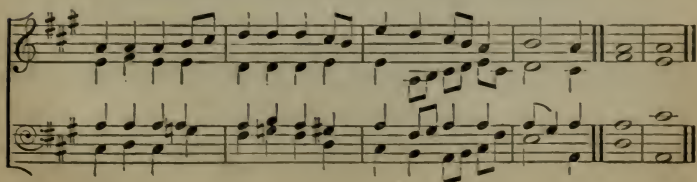
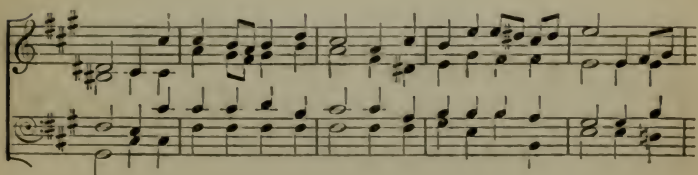
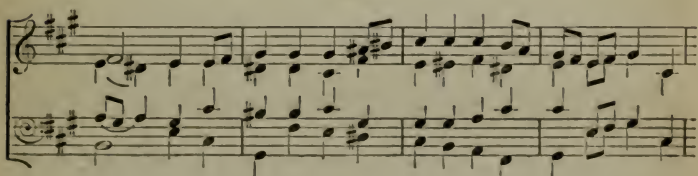
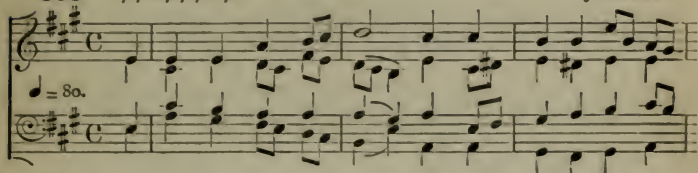


BREAK FORTH, O EARTH, IN PRAISES.

533

7.7.8.7.7.8.7.

J. BARNBY.



COME, YE FAITHFUL, RAISE THE ANTHEM.

534

6 of 8.7.

(First Tune.)

E. J. HOPKINS.

(Second Tune.)

H. J. GAUNTLETT, Mus.D.

CROWN HIM WITH MANY CROWNS.

535

D.S.M.

(First Tune.)

FERDINAND HILLER, Mus.D.

(Second Tune.)

J. BARNBY.

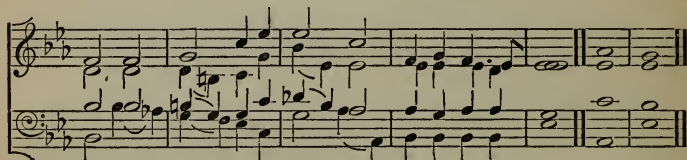
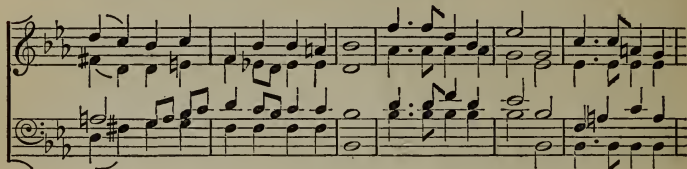
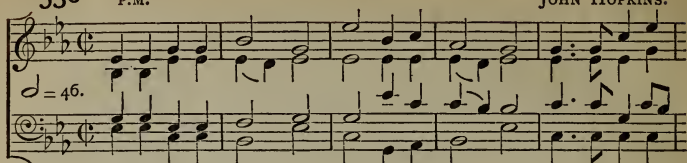
Org.

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY!

536

P.M.

JOHN HOPKINS.

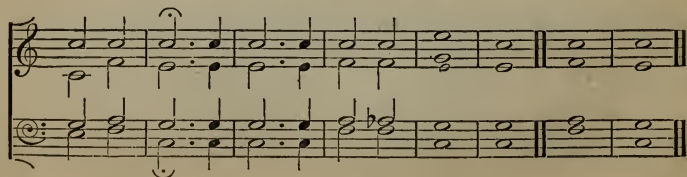
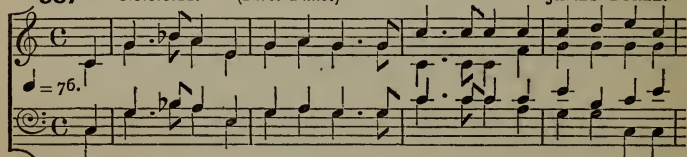


HOSANNA TO THE LIVING LORD!

537

8.8.8.8.II. (First Tune.)

JAMES TURLE.



(Second Tune.)

Anonymous.

$\text{♩} = 80.$

LET ALL THE WORLD IN EVERY CORNER SING.

538

10.4.6.6.6.6.10.4.

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 60.$

LET ALL THE WORLD IN EVERY CORNER SING.

O LORD OUR GOD, IN REVERENCE LOWLY.

539

9.9.8.9.9 8.6.6.4.8.8.

FERDINAND HILLER, Mus.D.

f = 63.

dol.

cres. *f* *mf*

cres. *f* *mf* *cres.*

f *mf* *cres.*

Thou, LORD, and on-ly Thou, and on-ly Thou, art King.

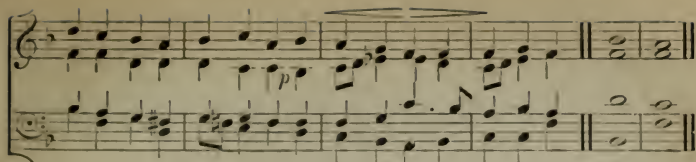
O LORD, WITHIN THY SACRED GATE.

540

L.M.

J. BARNBY.

mf = 58.

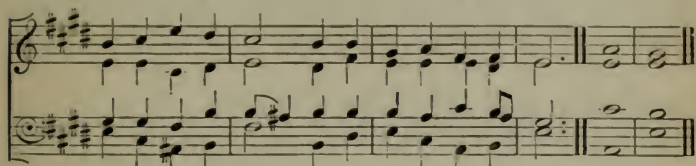
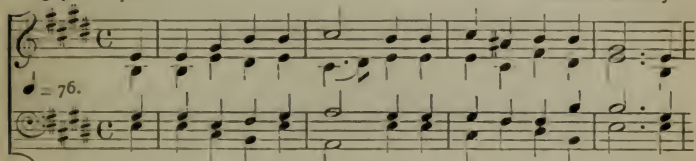


O WORD OF GOD INCARNATE.

541

7.6.

Ancient Melody.

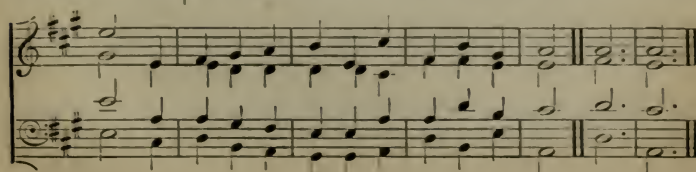
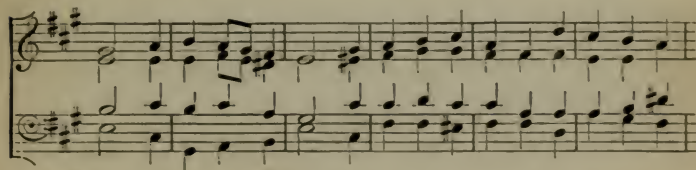


O WORSHIP THE KING.

542

Old 104th M.

HANDEL.



PRAISE, MY SOUL, THE KING OF HEAVEN.

543 6 of 8.7.

HENRY SMART.

$\text{♩} = 72.$

PRAISE THE LORD! YE HEAVENS, ADORE HIM.

544 8 of 8.7.

ARTHUR S. SULLIVAN.

$\text{♩} = 76.$

PRAISE THE LORD THROUGH EVERY NATION.

545

8.9.8.8.9.8.6.6.4.8.8.

E. H. THORNE.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The vocal line is in a soprano range. The piano accompaniment is in a piano range. The score is written in a standard musical notation style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The music consists of four measures. The melody starts on a whole note, followed by eighth notes, and ends with a quarter note. The accompaniment consists of chords and moving lines in the bass.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The lyrics "The Rose Tree" are written below the bass staff. The score includes a repeat sign and a double bar line. The tempo is marked "Moderato".

The first system of the musical score for 'The Swan Song' is written for piano. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The music is in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is written in a style that is both lyrical and technically demanding, with many sixteenth and thirty-second notes. The first staff has a 'p' (piano) dynamic marking. The second staff has a 'mf' (mezzo-forte) dynamic marking. The system ends with a 'dim. p' (diminuendo piano) marking.

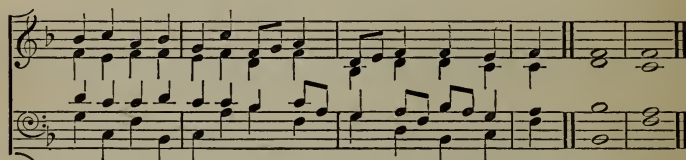
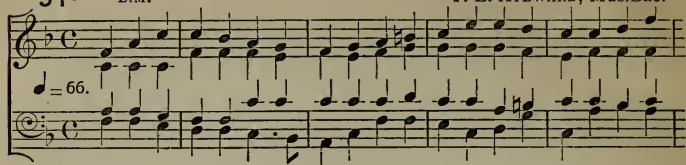
Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Cres." (Crescendo). The dynamics are marked "f" (forte) and "p" (piano). The piece ends with a double bar line and repeat signs.

TO THEE, O FATHER, HERE WE RAISE.

546

L.M.

T. E. AYLWARD, Mus.Bac.

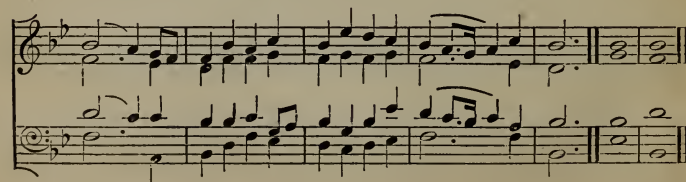
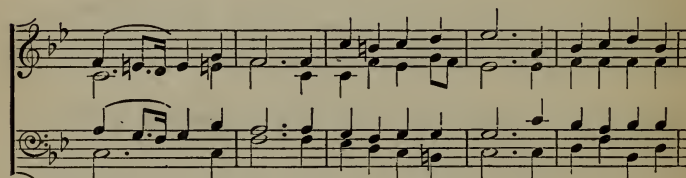
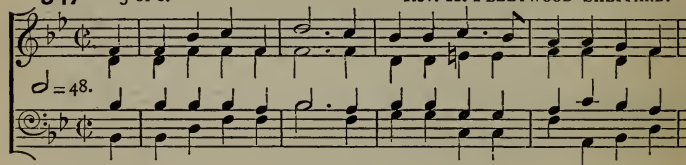


WHEN MORNING GILDS THE SKIES.

547

3 of 6.

Rev. H. FLEETWOOD SHEPPARD.

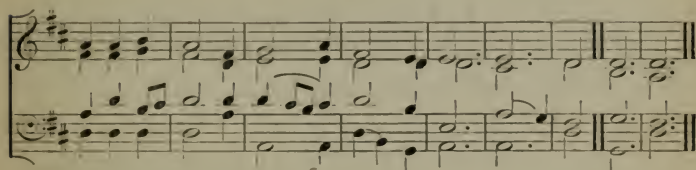
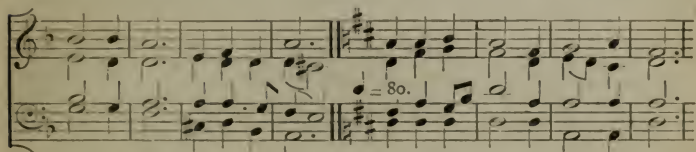
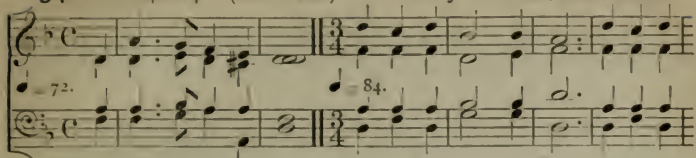


BEHOLD THE LAMB OF GOD!

548

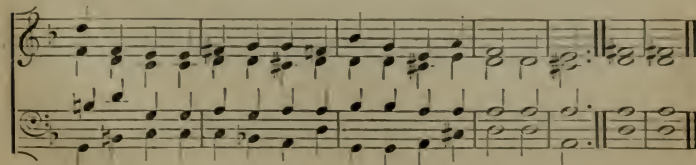
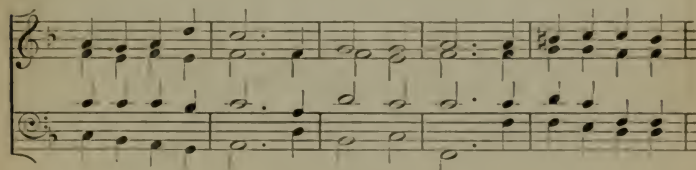
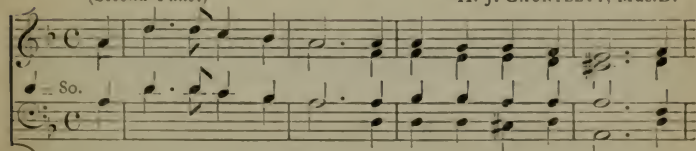
6.6.6.4.8.8.4. (First Tune.)

Rev. J. B. DYKES, M.A., Mus.D.



(Second Tune.)

H. J. GAUNTLETT, Mus.D.

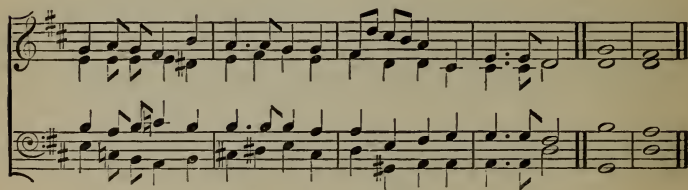
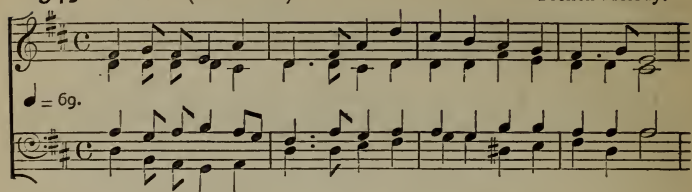


COME, GRACIOUS SPIRIT, HEAVENLY DOVE.

549

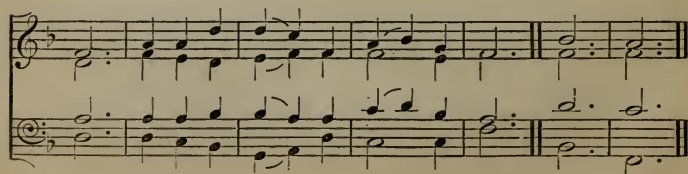
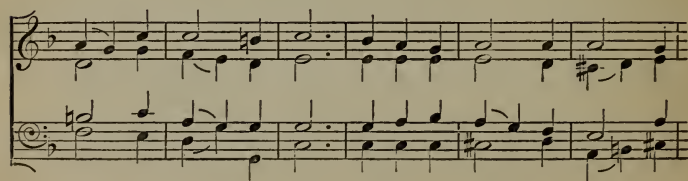
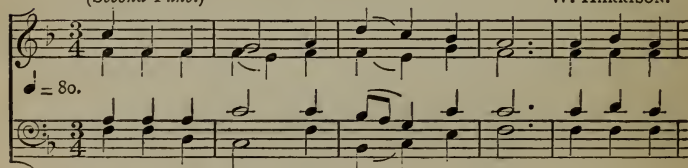
L.M. (First Tune.)

French Melody.



(Second Tune.)

W. HARRISON.



COME THOU, O COME.

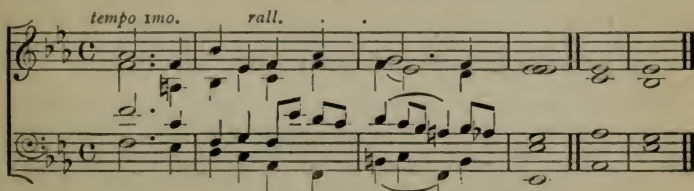
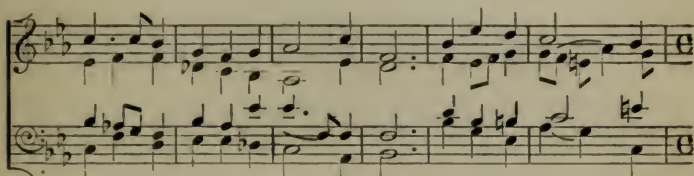
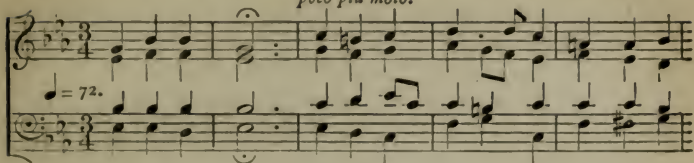
550

4.6.6.6.6.2.

(First Tune.)

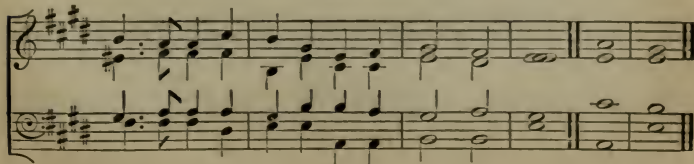
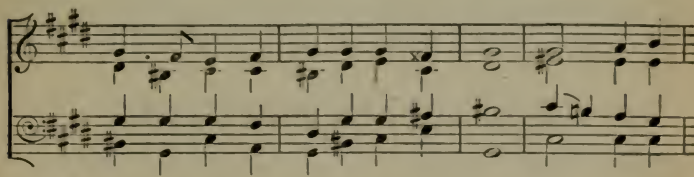
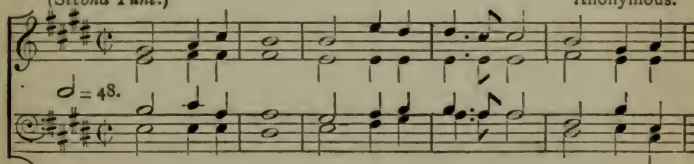
Rev. J. R. LUNN, M.A.

poco piu moto.



(Second Tune.)

Anonymous.



DAYS AND MOMENTS QUICKLY FLYING.

551

8.7.

Mrs. MOUNSEY BARTHOLOMEW.

$\text{♩} = 72.$

ETERNAL BEAM OF LIGHT DIVINE.

552

L.M.

HENRY SMART.

$\text{♩} = 66.$

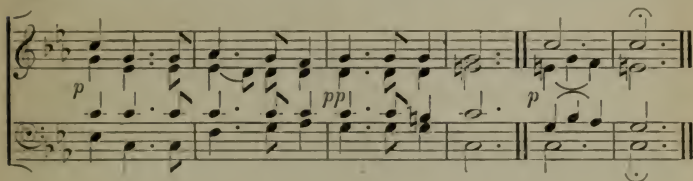
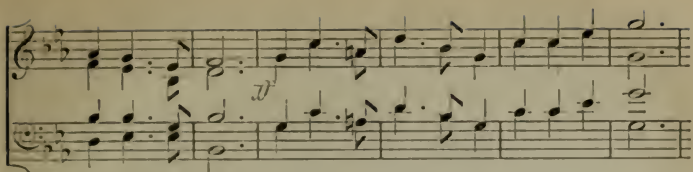
FIERCE WAS THE WILD BILLOW.

553

8 of 6.4.

E. SILAS.

$\text{♩} = 88.$ *f* *p*

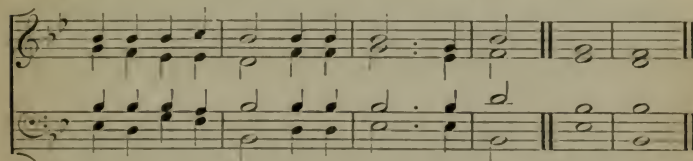
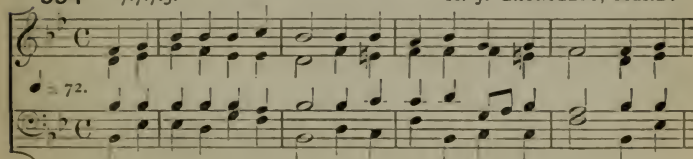


GRACIOUS SPIRIT, HOLY GHOST.

554

7-7-7-5.

H. J. GAUNTLETT, Mus.D.

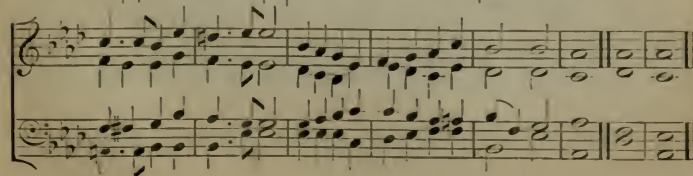
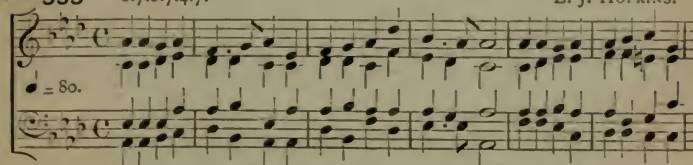


GUIDE US, THOU WHOSE NAME IS SAVIOUR.

541-555

8.7.8.7.4.7.

E. J. HOPKINS.



HAIL, O THOU OF GRACE DIVINE.

556

6 of 7.

HENRY LESLIE.

$\text{♩} = 80.$

HAVE MERCY ON US, GOD MOST HIGH.

557.

C.M.

J. HAMILTON CLARKE.

$\text{♩} = 80.$

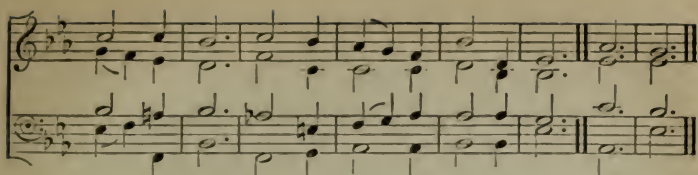
HEAL ME, O MY SAVIOUR, HEAL.

558

3 of 7.

ARTHUR S. SULLIVAN.

$\text{♩} = 80.$

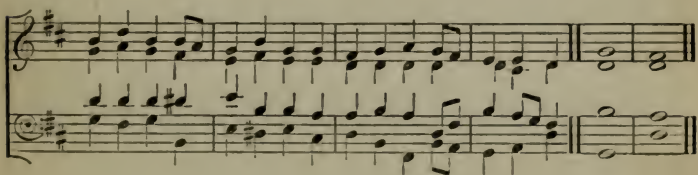
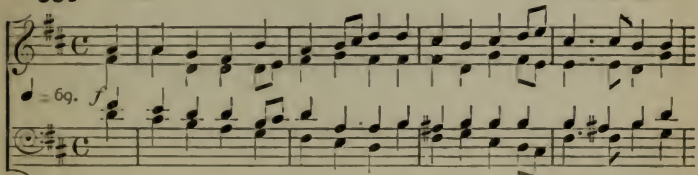


JESU, CREATOR OF THE WORLD.

559

L.M.

OLIVER A. KING.



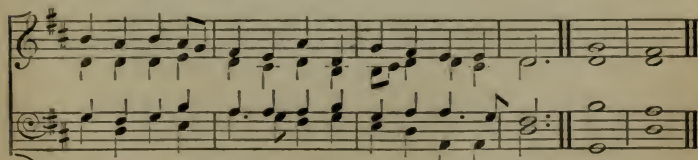
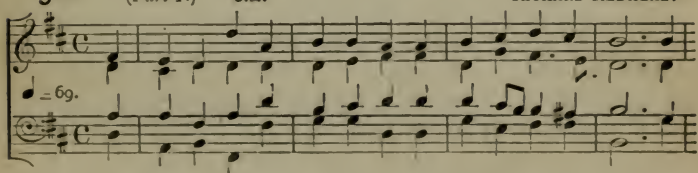
JESU, THE VERY THOUGHT OF THEE.

560*

(Part I.)

C.M.

RICHARD REDHEAD.



* This and the three following Tunes may be used consecutively, if desired, in which case only the last Amen should be used.

✓
O JESU, LIGHT OF ALL BELOW.

560

(Part II.)

C.M.

Anonymous.

♩ = 72.

This musical score is for the hymn 'O JESU, LIGHT OF ALL BELOW.' (Part II.), composed by an anonymous author. It is written in common time (C.M.) with a key signature of one sharp (F#). The tempo is marked as ♩ = 72. The score consists of two systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The first system ends with a repeat sign, and the second system concludes with a final double bar line.

O JESU, KING MOST WONDERFUL.

560

(Part III.)

C.M.

Old Melody.

♩ = 58.

This musical score is for the hymn 'O JESU, KING MOST WONDERFUL.' (Part III.), an old melody. It is written in common time (C.M.) with a key signature of one sharp (F#). The tempo is marked as ♩ = 58. The score consists of two systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The first system ends with a repeat sign, and the second system concludes with a final double bar line.

O JESU, THOU THE BEAUTY ART.

560

(Part IV.)

C.M.

BERTHOLD TOURS.

♩ = 72.

This musical score is for the hymn 'O JESU, THOU THE BEAUTY ART.' (Part IV.), by Berthold Tours. It is written in common time (C.M.) with a key signature of one sharp (F#). The tempo is marked as ♩ = 72. The score consists of two systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The first system ends with a repeat sign, and the second system concludes with a final double bar line.

JESU, LORD OF LIFE AND GLORY.

555- 561

8 7.8 7.4.7.

E. J. HOPKINS.

JESU, LOVER OF MY SOUL.

562

8 of 7.

J. BARNBY.

JESU, MY LORD, MY GOD, MY ALL.

563

6 of 8.

J. BARNDY.

80. *mf* *cres.*

p Slower. *cres.*

f *dim.* *p*

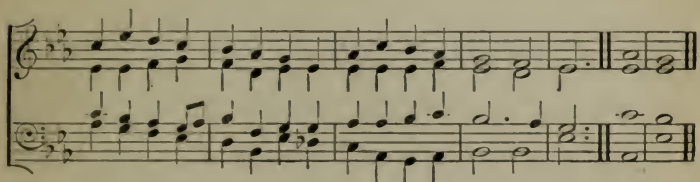
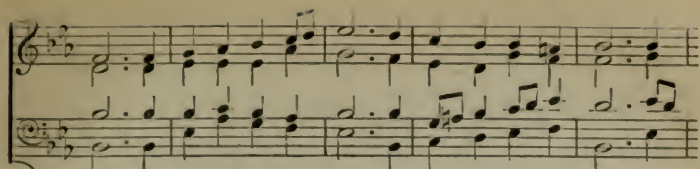
JESUS, TRANSPORTING SOUND!

564

6.6.6.6.8.8.

Sir JOHN GOSS.

80.

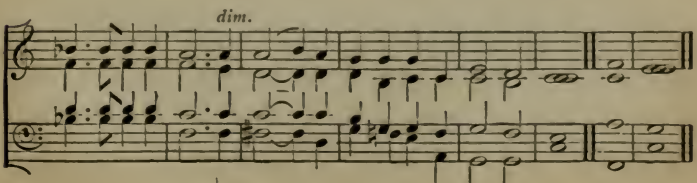
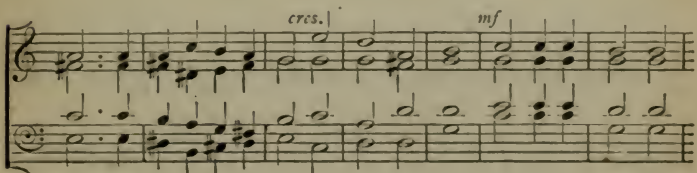
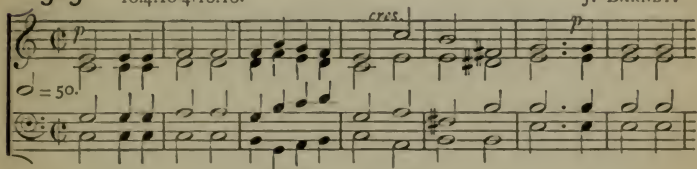


LEAD, KINDLY LIGHT, AMID THE ENCIRCLING
GLOOM.

565

10.4.10 4.10.10.

J. BARNBY.

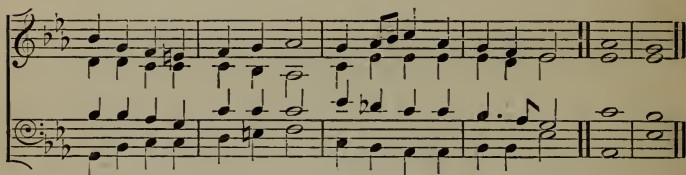
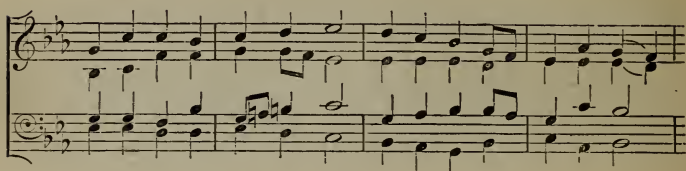
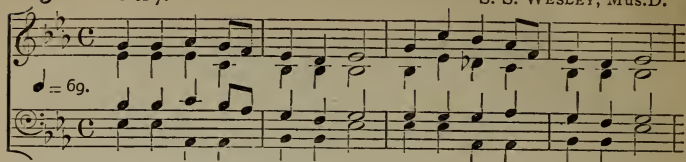


LORD, OUR STRENGTH AND RIGHTEOUSNESS.

566

6 of 7.

S. S. WESLEY, Mus.D.

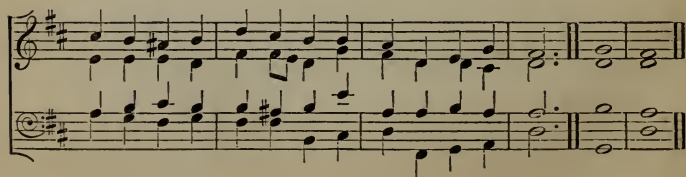
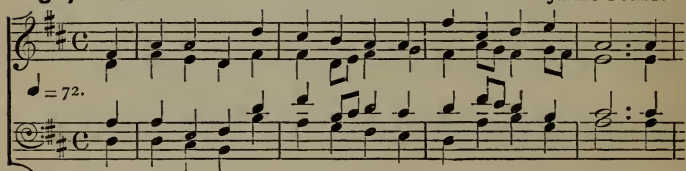


MY GOD, HOW WONDERFUL THOU ART.

567

C.M.

JAMES TURLE.



MY GOD, I LOVE THEE; NOT BECAUSE.

568

C.M.

Old Melody.

Handwritten musical score for the hymn "MY GOD, I LOVE THEE; NOT BECAUSE." The score is written for two staves, Treble and Bass clef, in common time (C.M.). The key signature has one sharp (F#). The tempo is marked "Old Melody." The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music is written in a simple, homophonic style. The first staff has a tempo marking "♩ = 69." The score ends with a double bar line and repeat signs.

MY GOD, MY FATHER, WHILE I STRAY.

569

S.S.8.4.

(First Tune.)

A. H. D. TROYTE.

Handwritten musical score for the hymn "MY GOD, MY FATHER, WHILE I STRAY." The score is written for two staves, Treble and Bass clef, in common time (C.M.). The key signature has one flat (Bb). The tempo is marked "S.S.8.4." The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music is written in a simple, homophonic style. The score ends with a double bar line and repeat signs.

(Second Tune.)

PHILIP ARMES, Mus.D.

Handwritten musical score for the hymn "MY GOD, MY FATHER, WHILE I STRAY." The score is written for two staves, Treble and Bass clef, in common time (C.M.). The key signature has one flat (Bb). The tempo is marked "S.S.8.4." The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music is written in a simple, homophonic style. The score ends with a double bar line and repeat signs. The first staff has a tempo marking "♩ = 72. p". The second staff has a tempo marking "cres. p".

••• The small notes should be used in verses 3, 4, and 5.

NEARER, MY GOD, TO THEE.

570

6.4.6.4.6.6.4.

ARTHUR S. SULLIVAN.

. Repeat the last line of each verse.

NEARER, O GOD, TO THEE!

571

6.4.6.4.6.6.4.

Sir JOHN GOSS.

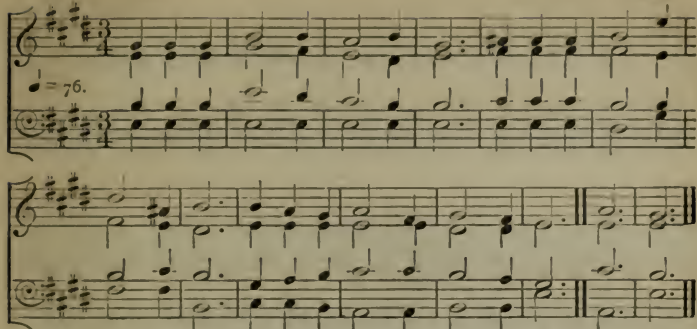
. Repeat the last line but one of each verse.

O GOD OF LIFE, WHOSE POWER BENIGN.

572

3 of 8.

W. G. CUSINS.

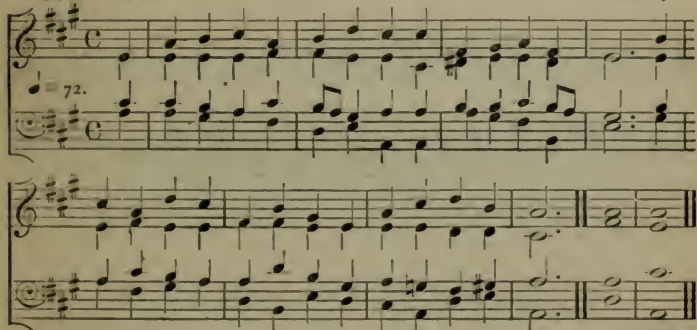


O GOD, OUR HELP IN AGES PAST.

573

C.M.

Old Melody.

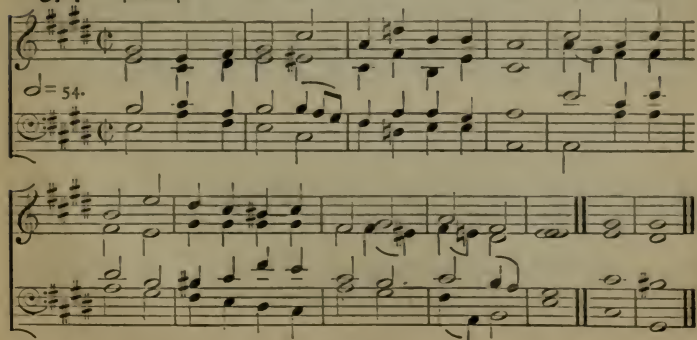


O HOLY GHOST.

574

4.6.10.4.

W. T. BEST.

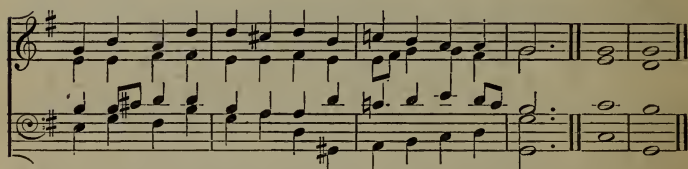
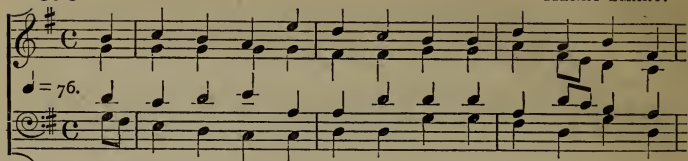


O HOLY GHOST, WHO EVER ONE.

575

8.8.6.8.8.6.

HENRY SMART.

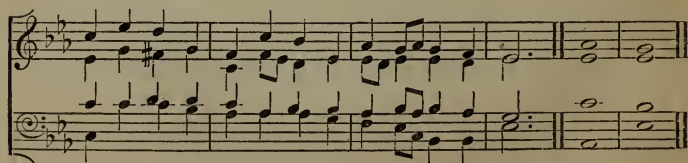
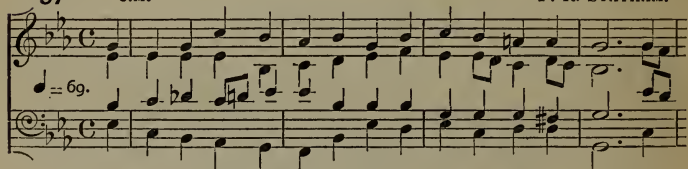


O JESU, SON OF GOD, LOOK DOWN.

576

C.M.

F. R. STATHAM.



THOU THAT ART CELESTIAL LIGHT.

577

75.

H. J. GAUNTLETT, Mus.D.

O JESU, THOU ART STANDING.

578

8 of 7.6.

ARTHUR S. SULLIVAN.

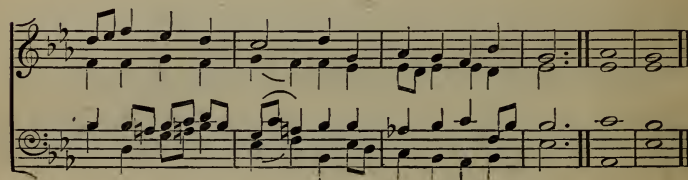
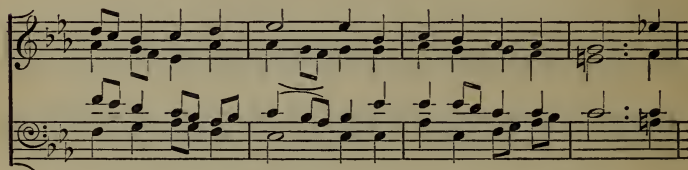
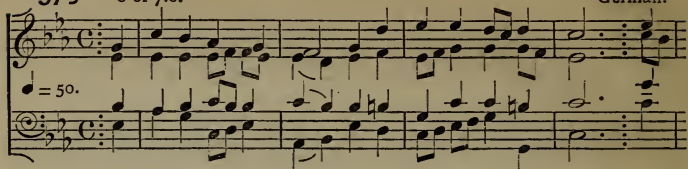
* The small notes to be used for the second and third verses.

O SACRED HEAD, NOW WOUNDED.

579

8 of 7.6.

German.

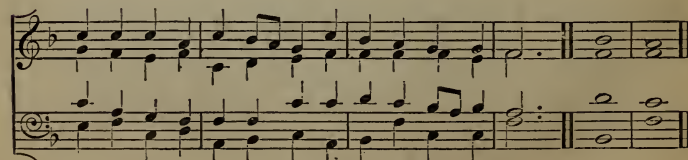
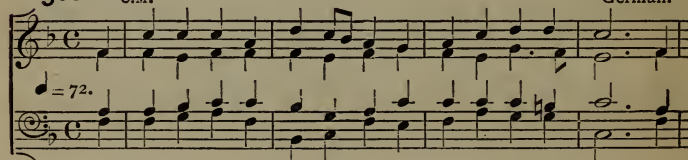


O LIGHT IN DARKNESS, JOY IN GRIEF.

580

C.M.

German.

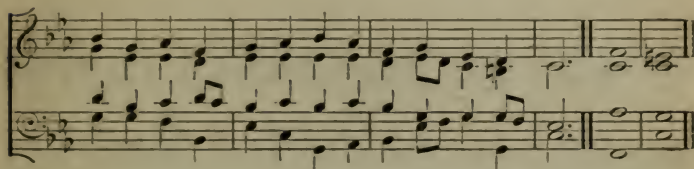
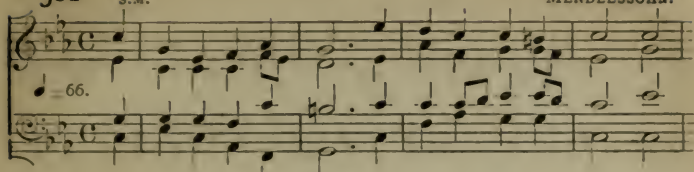


O LORD, REFRESH THY FLOCK.

581

S.M.

MENDELSSOHN.



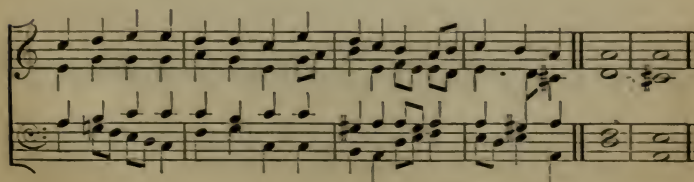
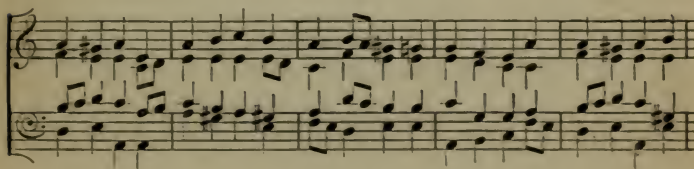
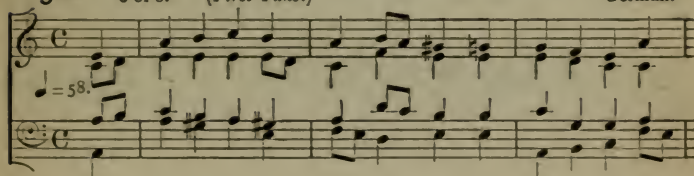
O LOVE, WHO FORMEDST US TO WEAR.

582

6 of 8.

(First Tune.)

German.



[For remaining tunes see next page.]

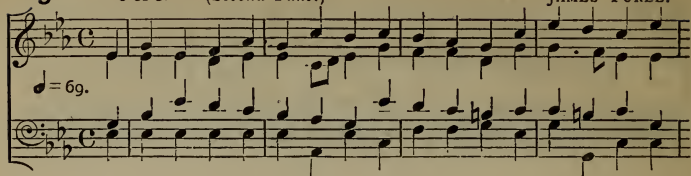
O LOVE, WHO FORMEDST US TO WEAR.

582

6 of 8.

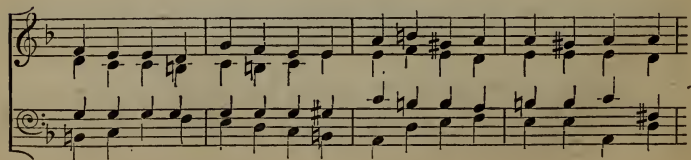
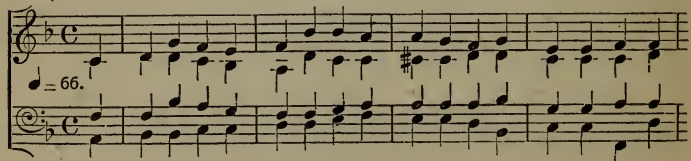
(Second Tune.)

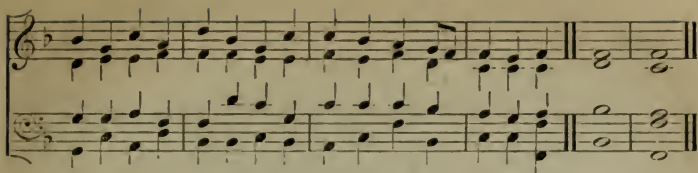
JAMES TURLE.



(Third Tune.)

H. J. GAUNTLETT, Mus.D.



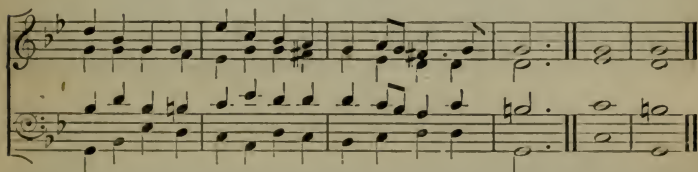
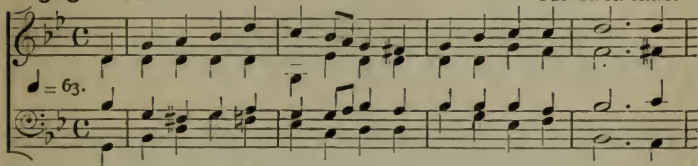


O THOU, FROM WHOM ALL GOODNESS FLOWS.

583

C.M.

OLIVER A. KING.

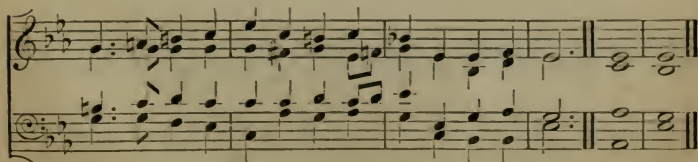
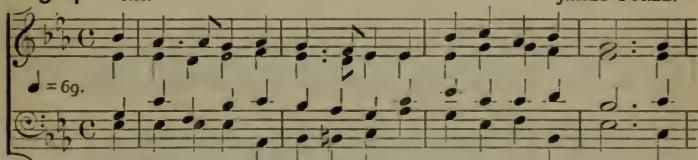


O UNITY OF THREEFOLD LIGHT.

584

C.M.

JAMES TURLE.



PLEASANT ARE THY COURTS ABOVE.

585

8 of 7. (First Tune.)

E. SILAS.

dolce.

p *cres.*

f *dim.* *p*

(Second Tune.)

J. BARNBY.

$\text{♩} = 88.$

Org.

ROCK OF AGES, CLEFT FOR ME.

586

6 of 7.

R. REDHEAD.

$\text{♩} = 76.$

SAVIOUR, BLESSED SAVIOUR.

587

8 of 6.5.

HERBERT S. OAKELEY, Mus. D.

$\text{♩} = 50.$

Ped.

rit.

Ped.

SON OF MAN, TO THEE WE CRY.

588

6 of 7.

HENRY LESLIE.

$\text{♩} = 80.$

This musical score is for the hymn 'SON OF MAN, TO THEE WE CRY.' It is numbered 588 and is the 6th of 7 parts. The composer is Henry Leslie. The music is written in G major (one sharp) and common time (C). It consists of three systems of staves. The first system has a tempo marking of quarter note = 80. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features a mix of eighth and sixteenth notes in the melody, with a steady accompaniment of eighth notes in the bass.

. The last line of each verse should be repeated.

THOU ART THE WAY: BY THEE ALONE.

589

C.M.

Old Melody.

$\text{♩} = 72.$

This musical score is for the hymn 'THOU ART THE WAY: BY THEE ALONE.' It is numbered 589 and is in common time (C.M.). The composer is noted as 'Old Melody'. The music is written in D major (two sharps) and common time (C). It consists of two systems of staves. The first system has a tempo marking of quarter note = 72. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a mix of eighth and sixteenth notes in the melody, with a steady accompaniment of eighth notes in the bass.

THOU KNOWEST, LORD, THE WEARINESS AND SORROW.

590

11.10.11.10.10.10.

J. BARNEY.

$\text{♩} = 50.$

This musical score is for the hymn 'THOU KNOWEST, LORD, THE WEARINESS AND SORROW.' It is numbered 590 and has a rhythmic pattern of 11.10.11.10.10.10. The composer is J. Barney. The music is written in B-flat major (two flats) and common time (C). It consists of one system of staves. The first system has a tempo marking of quarter note = 50. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (Bb and Eb). The time signature is common time (C). The music features a mix of eighth and sixteenth notes in the melody, with a steady accompaniment of eighth notes in the bass.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, one for the treble clef and one for the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in common time and features a simple, folk-like melody. The lyrics are written below the staves, and the title "The Rose Tree" is written at the top of the page.

A little slower.

A little slower.

A musical score for a piano piece, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo instruction 'A little slower.' is written above the right side of the staves. The music features a variety of note values including eighth, quarter, and half notes, with some chords and rests. The piece concludes with a double bar line.

THOU, WHOSE ALMIGHTY WORD.

591

6.6.4.6.6.6.4. (*First Tune.*)

FERDINAND HILLER, Mus.D.

THOU, WHOSE ALMIGHTY WORD.

591

6.6.4.6.6.6.4.

(Second Tune.)

Old Melody.

Musical score for the hymn "THOU, WHOSE ALMIGHTY WORD." (No. 591). The score is written for two staves (treble and bass clef) in G major (one sharp) and 3/4 time. The tempo is marked "♩ = 84". The key signature is G major (one sharp). The time signature is 3/4. The score consists of three systems of music. The first system has 8 measures. The second system has 8 measures. The third system has 8 measures, ending with a double bar line. The melody is a simple, hymn-like tune.

TO THEE, O GOD AND SAVIOUR.

592

8 of 7.6.

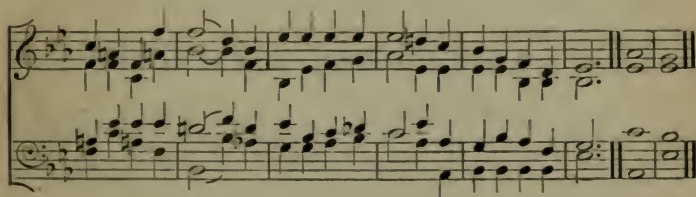
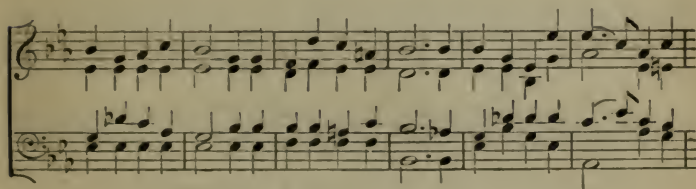
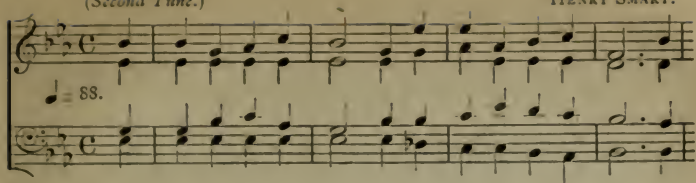
(First Tune.)

Old Melody.

Musical score for the hymn "TO THEE, O GOD AND SAVIOUR." (No. 592). The score is written for two staves (treble and bass clef) in G minor (two flats) and common time (C). The tempo is marked "♩ = 84.". The key signature is G minor (two flats). The time signature is common time (C). The score consists of three systems of music. The first system has 8 measures. The second system has 8 measures. The third system has 8 measures, ending with a double bar line. The melody is a simple, hymn-like tune.

(Second Tune.)

HENRY SMART.



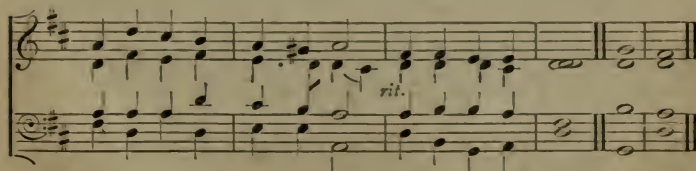
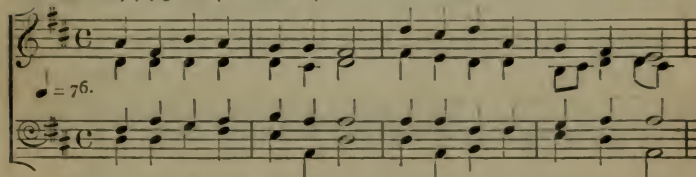
THREE IN ONE, AND ONE IN THREE.

593

7-7-7-5.

(First Tune.)

German.



[For Second Tune, see next page.]

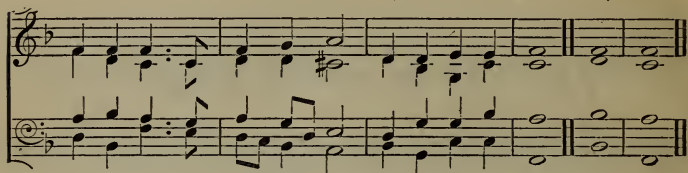
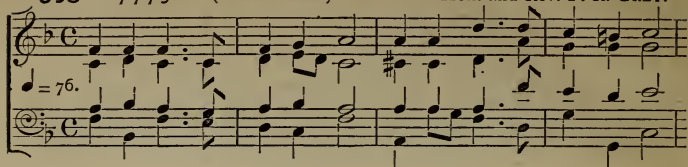
THREE IN ONE, AND ONE IN THREE.

593

7-7-7-5.

(Second Tune.)

Hon. and Rev. F. R. GREY.

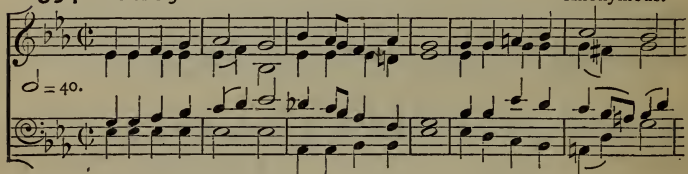


WHEN DAY'S SHADOWS LENGTHEN.

594

6 of 6.5.

Anonymous.

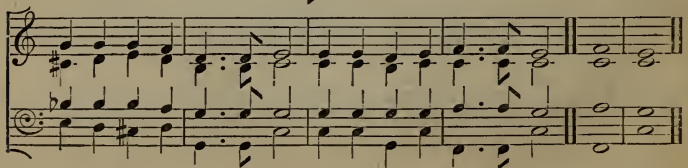
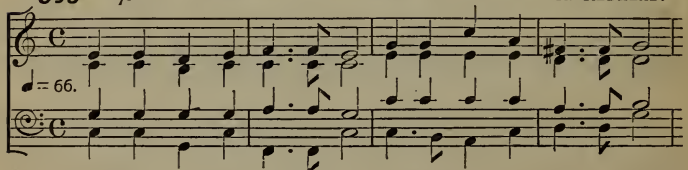


WHEN OUR HEADS ARE BOWED WITH WOE.

595

7s.

R. REDHEAD.



ALL YE WHO SEEK FOR SURE RELIEF.

596

C.M.

S. S. WESLEY, Mus.D.

Two systems of musical notation for the hymn 'All Ye Who Seek For Sure Relief'. The first system includes a tempo marking of ♩ = 56. The music is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piece concludes with a double bar line and repeat signs.

ART THOU WEARY, ART THOU LANGUID?

597

8.5.8.3.

(First Tune.)

ARTHUR S. SULLIVAN.

Two systems of musical notation for the hymn 'Art Thou Weary, Art Thou Languid?' (First Tune). The first system includes a tempo marking of ♩ = 76. The music is written for a four-part vocal choir and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piece concludes with a double bar line and repeat signs.

(Second Tune.)

W. S. HOYTE.

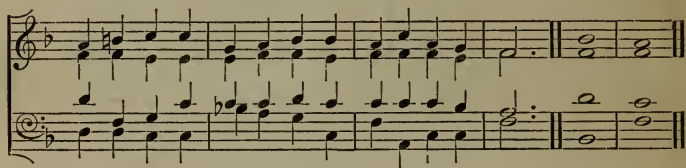
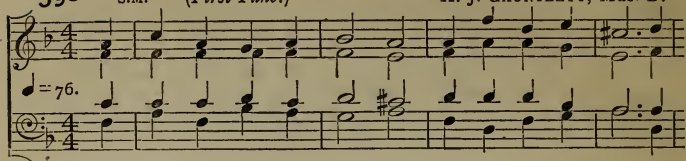
Two systems of musical notation for the hymn 'Art Thou Weary, Art Thou Languid?' (Second Tune). The first system includes a tempo marking of ♩ = 76. The music is written for a four-part vocal choir and piano accompaniment. The key signature is two flats (Bb, Eb), and the time signature is common time (C). The piece concludes with a double bar line and repeat signs.

BLEST ARE THE PURE IN HEART.

598

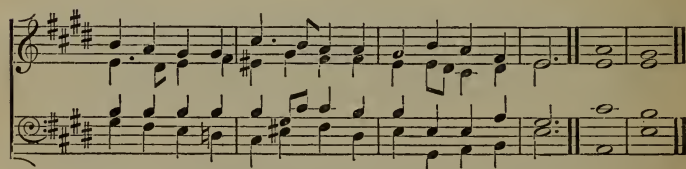
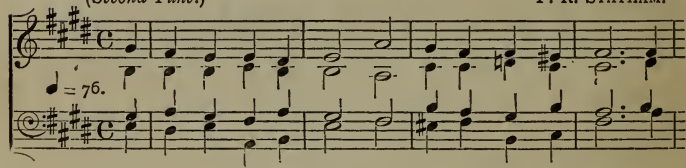
S.M. (First Tune.)

H. J. GAUNTLETT, Mus. D.



(Second Tune.)

F. R. STATHAM.

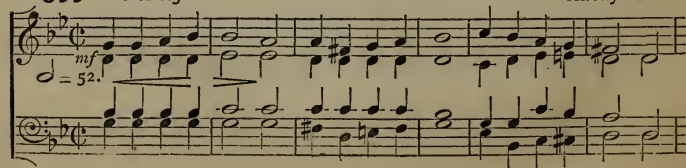


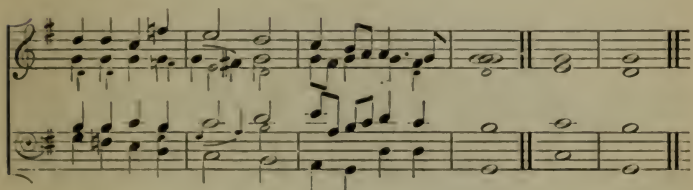
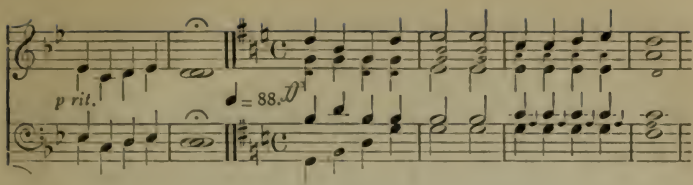
CHRISTIAN, DOST THOU SEE THEM.

599

8 of 6.5.

Anonymous.





FOR THEE, O DEAR, DEAR COUNTRY.

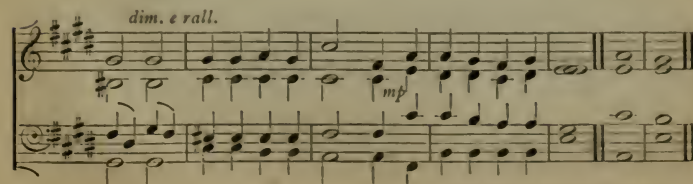
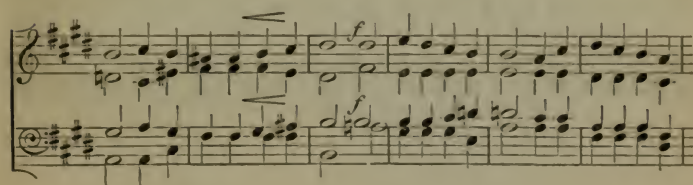
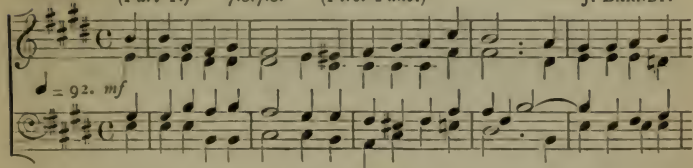
600

(Part I.)

7.6.7.6.

(First Tune.)

J. BARNEY.



[For Second Tune see next page.]

FOR THEE, O DEAR, DEAR COUNTRY.

600

(Part I.)

7.6.7.6.

(Second Tune.)

BERTHOLD TOURS.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style with a mix of eighth and quarter notes. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The score consists of eight measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef. The music is written in a simple, folk-like style with many chords. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords. The piece concludes with a double bar line and repeat signs in both staves.

JERUSALEM THE GOLDEN.

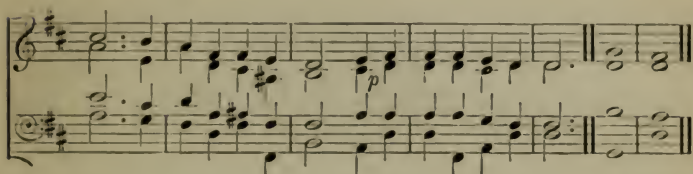
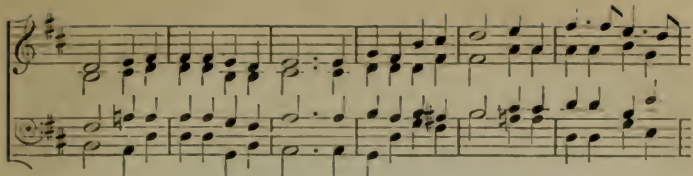
600

(Part II.)

7.6.7.6.

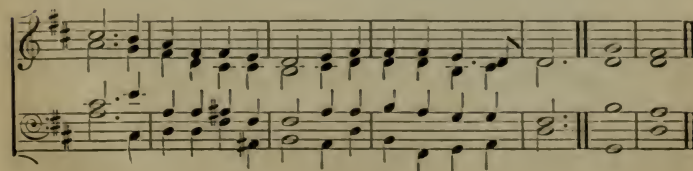
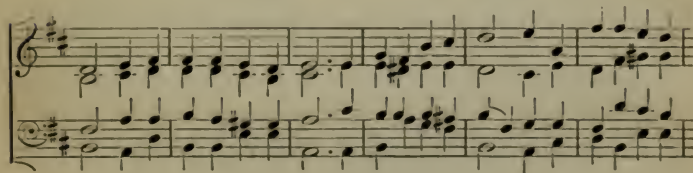
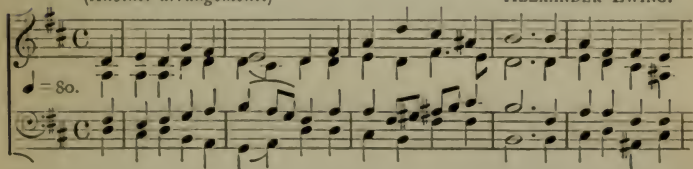
(First Tune.)

ALEXANDER EWING..



(Another arrangement.)

ALEXANDER EWING.

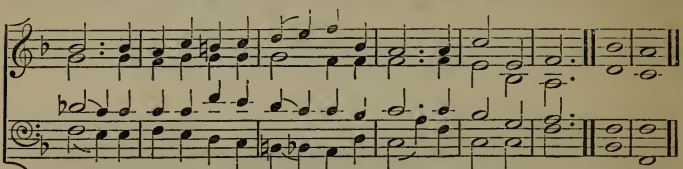
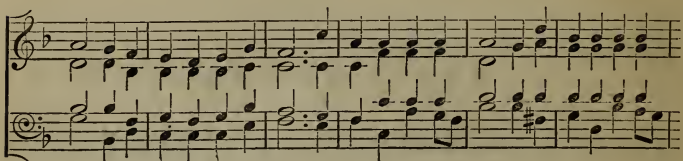
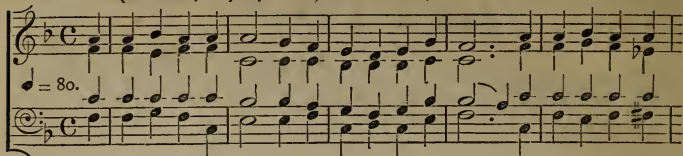


JERUSALEM THE GOLDEN.

600

(Part II.) 7.6.7.6. (Second Tune.)

HY. HUGO PIERSON.

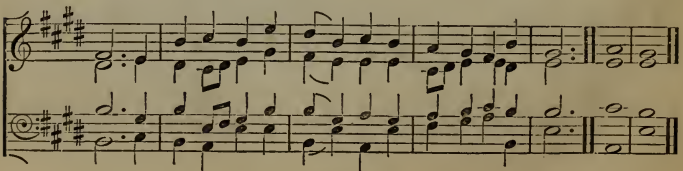
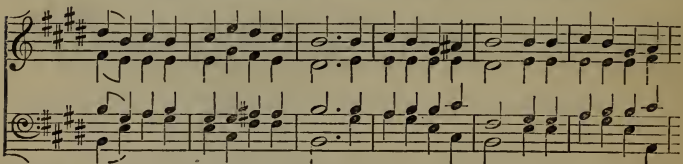
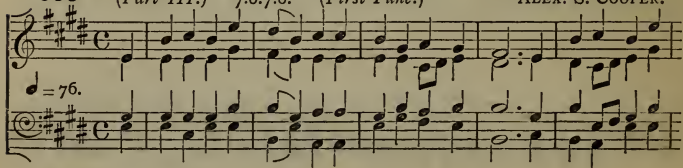


JERUSALEM THE GLORIOUS.

600

(Part III.) 7.6.7.6. (First Tune.)

ALEX. S. COOPER.



JERUSALEM THE GLORIOUS.

600 (Part III.) 7.6.7.6. (Second Tune.) REV. J. B. DYKES, M.A., MUS.D.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with eighth and sixteenth notes. The vocal line is a simple melody. The score ends with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The first measure has a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The music ends with a double bar line and repeat signs.

GLORIOUS THINGS OF THEE ARE SPOKEN.

601 8 of 8.7.

ARTHUR S. SULLIVAN

Musical score for "The Rose Tree" by Arthur C. Sullivan. The score is in common time (C) and features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score includes a tempo marking of 76. The lyrics "The Rose Tree" are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff for the voice and a bass staff for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The melody is simple and folk-like, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The lyrics 'The Rose Tree' are written below the voice staff.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, one for the treble clef and one for the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The music is in common time, with a 2/4 time signature. The score is written in a clear, legible hand, with notes and rests clearly marked. The piece concludes with a double bar line and repeat dots.

HARK! HARK, MY SOUL: ANGELIC SONGS ARE SWELLING.

602

II. IO. II. IO. 9. II.

J. BARNBY.

♩ = 52. *f*

p

pp *ff* *rit.*

HOW SWEET THE NAME OF JESUS SOUNDS!

603

C.M.

BERTHOLD TOURS.

♩ = 76.

IF THOU Wouldest LIFE ATTAIN.

57- 604

6 of 7.

E. J. HOPKINS.

♩ - 84.

This musical score is for a hymn in G major, 6/8 time. It consists of three systems of two staves each. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat signs.

IN THE FAR CELESTIAL LAND.

605

8 of 7.

German.

66.

This musical score is for a hymn in D major, 8/7 time. It consists of four systems of two staves each. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat signs.

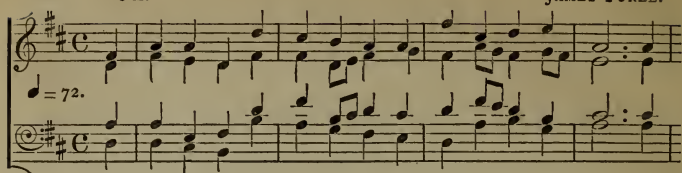
(331)

JERUSALEM, MY HAPPY HOME!

606

C.M.

JAMES TURLE.

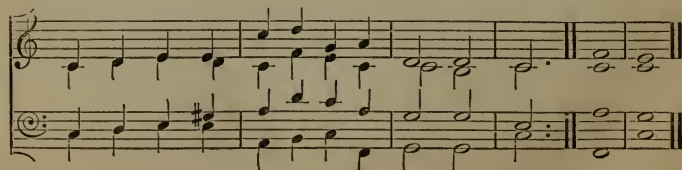
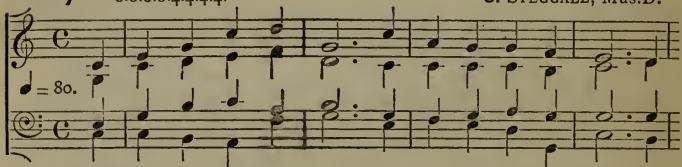


JERUSALEM ON HIGH.

607

6.6.6.6.4.4.4.4.

C. STEGGALL, Mus.D.



JESUS SHALL REIGN WHERE'ER THE SUN.

608

L.M.

W. H. GLADSTONE.

Handwritten musical score for the hymn "Jesus Shall Reign Where'er the Sun." The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 3/4 time. The tempo is marked "L.M." (Lento Moderato). The number "608" is in the top left corner, and the composer's name "W. H. GLADSTONE." is in the top right. The melody is marked "80." in the first measure of the Treble staff. The score consists of three systems of two staves each, with a double bar line at the end of the third system.

LIGHT'S ABODE, CELESTIAL SALEM.

609

6 of 8.7.

HENRY SMART.

Handwritten musical score for the hymn "Light's Abode, Celestial Salem." The score is written for two staves, Treble and Bass, in common time (C). The tempo is marked "6 of 8.7." (6/8.7). The number "609" is in the top left corner, and the composer's name "HENRY SMART." is in the top right. The melody is marked "80." in the first measure of the Treble staff. The score consists of three systems of two staves each, with a double bar line at the end of the third system.

OFT IN SORROW, OFT IN WOE.

610

7s.

G. M. GARRETT, Mus.D.

$\text{♩} = 80.$

Two systems of musical notation for a song. The first system consists of a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O GIFT OF GIFTS! O GRACE OF FAITH!

611

C.M.

F. R. STATHAM.

$\text{♩} = 72.$

Two systems of musical notation for a song. The first system consists of a treble and bass staff with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O HAPPY BAND OF PILGRIMS.

612

7.6.

H. J. GAUNTLETT, Mus.D.

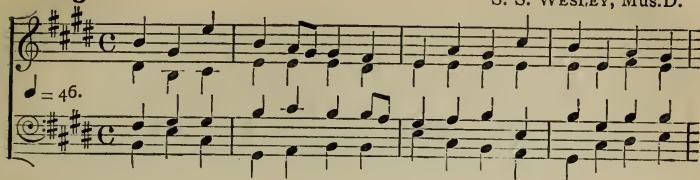
$\text{♩} = 80.$

Two systems of musical notation for a song. The first system consists of a treble and bass staff with a key signature of three sharps (F-sharp, C-sharp, and G-sharp) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O LORD, HOW JOYFUL 'TIS TO SEE.

613

S. S. WESLEY, Mus.D.



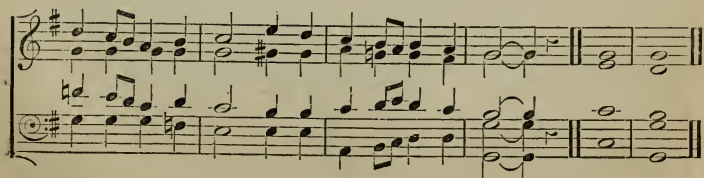
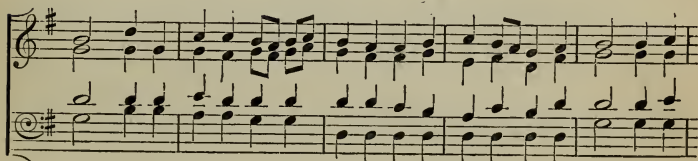
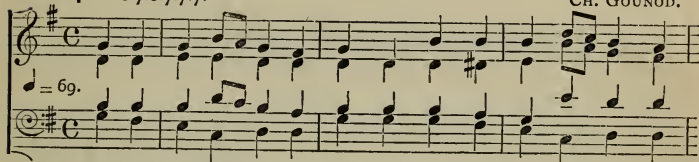
1 2 3 5
2 3 5
3 5

ON THE FOUNT OF LIFE ETERNAL.

614

8.7.8.7.7.

CH. GOUNOD.



OUR BLEST REDEEMER, ERE HE BREATHED.

615

8.6.8.4.

Sir JOHN GOSS.

♩ = 76.

The musical score is written for two staves, treble and bass clef, in a key of three flats (B-flat major or D-flat minor). The time signature is common time (C). The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and a final chord in both staves.

OUR GOD STANDS FIRM, A ROCK AND TOWER.

616

8.7.8.7.6.6.6.7.

German.

♩ = 50

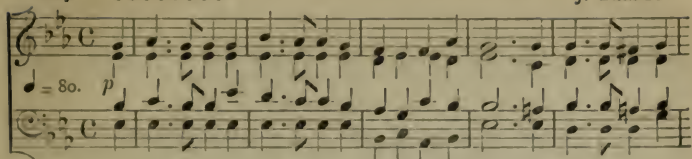
The musical score is written for two staves, treble and bass clef, in a key of two sharps (D major or B minor). The time signature is common time (C). The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and a final chord in both staves.

617

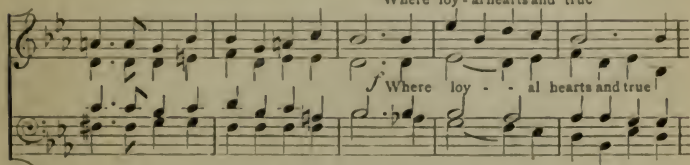
O PARADISE, O PARADISE.

8.6.8.6.6.6.6.6.

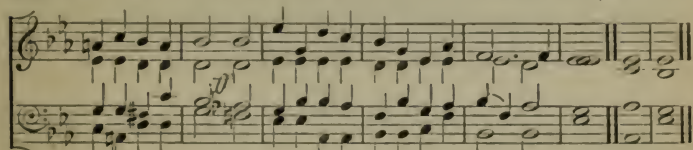
J. BARNBY.



Where loy-al hearts and true



Where loy-al hearts and true!

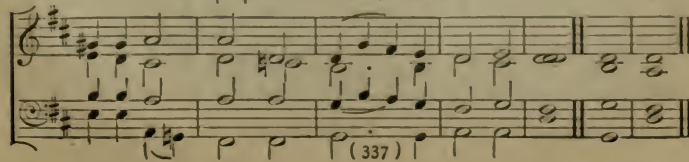
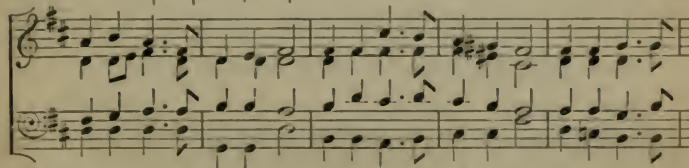
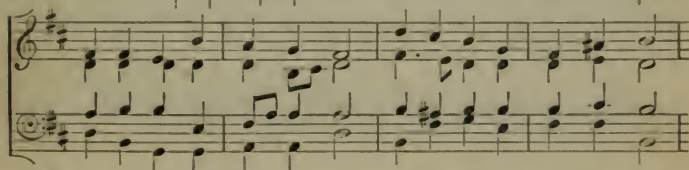
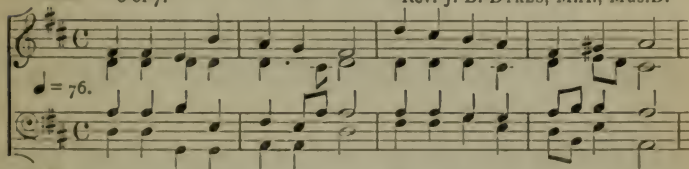


618

SINNERS, TURN, WHY WILL YE DIE?

8 of 7.

Rev. J. B. DYKES, M.A., Mus.D.



SOLDIERS OF CHRIST, ARISE.

619

S.M.

(First Tune.)

H. J. GAUNTLETT, Mus. D.

₃ The small notes should be used in verses 3 and 4.

(Second Tune.)

G. M. GARRETT, Mus. D.

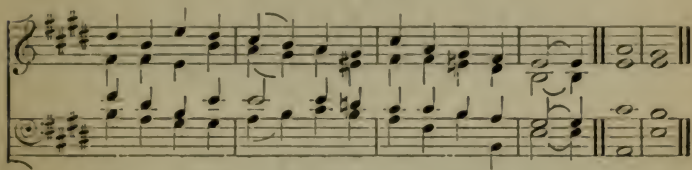
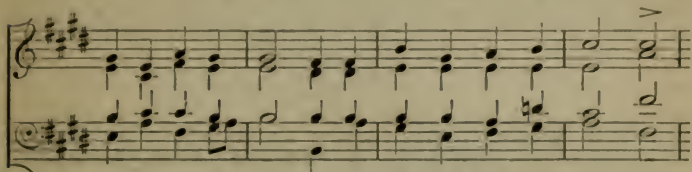
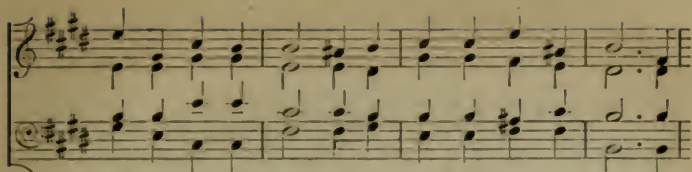
THE CHURCH'S ONE FOUNDATION.

620

8 of 7.6.

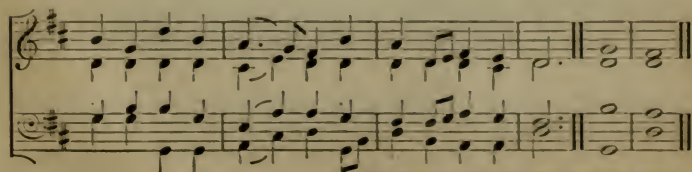
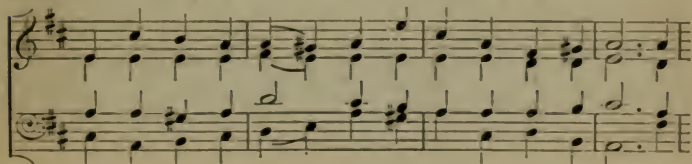
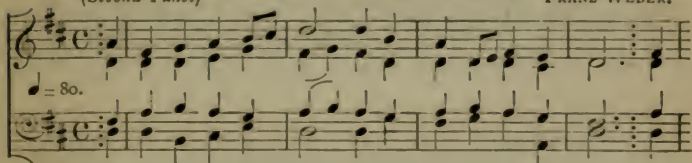
(First Tune.)

HENRY SMART.



(Second Tune.)

FRANZ WEBER.



[For Third and Fourth Tunes see next page.]

THE CHURCH'S ONE FOUNDATION.

620

8 of 7.6.

(Third Tune.)

H. J. GAUNTLETT, Mus.D.

(Fourth Tune.)

German.



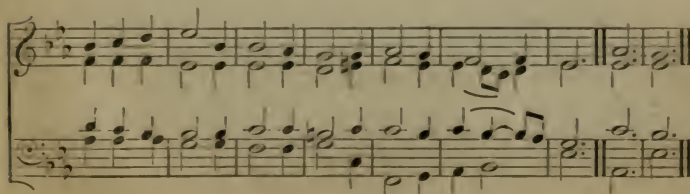
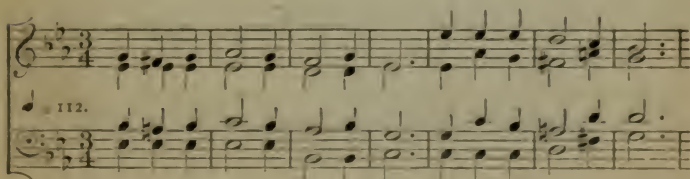
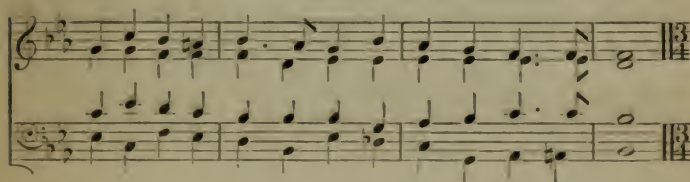
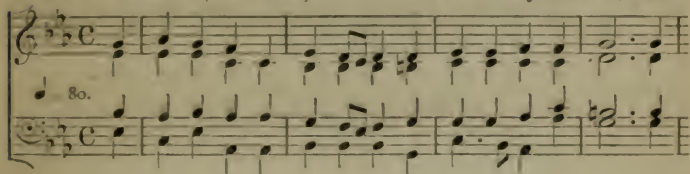
THE ROSEATE HUES OF EARLY DAWN.

621

D.C.M.

(First Tune.)

REV. F. A. J. HERVEY, M.A.



[For Second and Third Tunes see next page.]

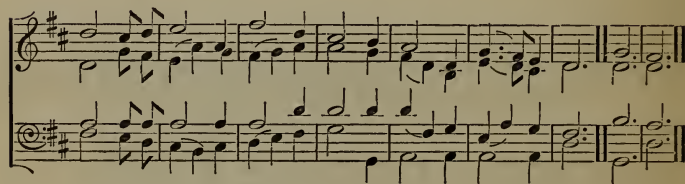
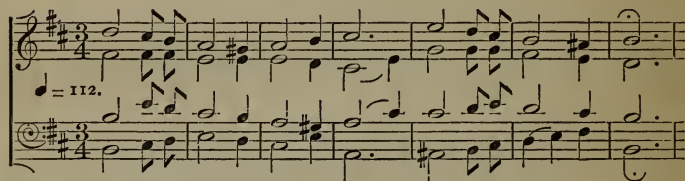
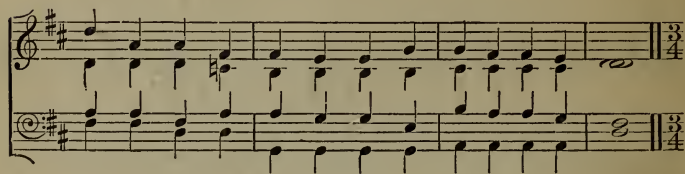
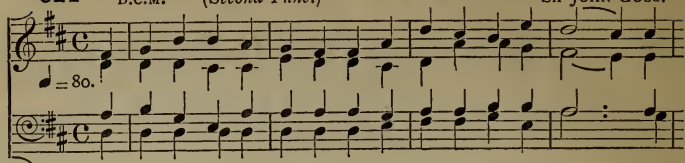
THE ROSEATE HUES OF EARLY DAWN.

621

D.C.M.

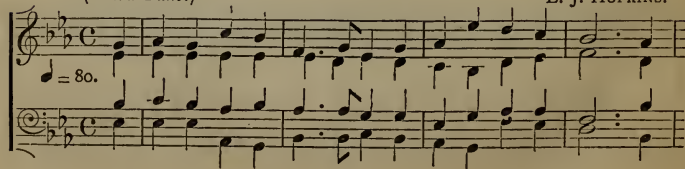
(Second Tune.)

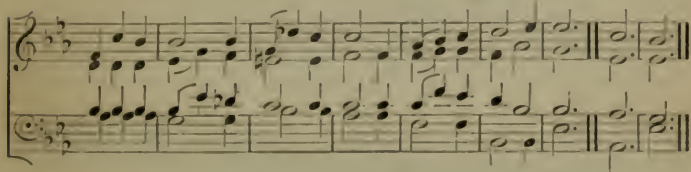
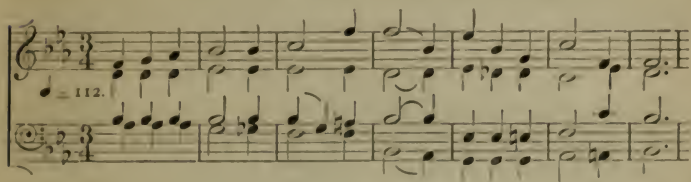
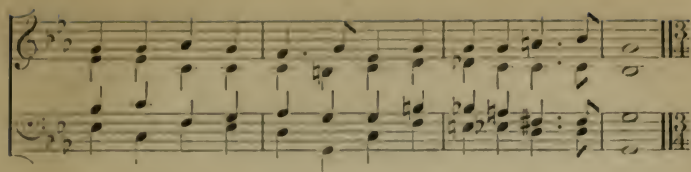
Sir JOHN Goss.



(Third Tune.)

E. J. HOPKINS.



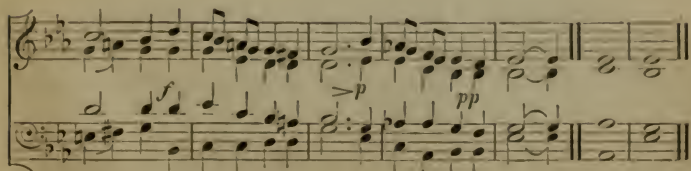
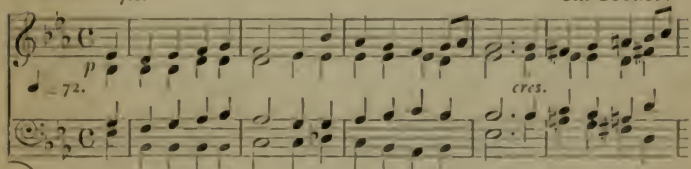


THE NIGHT IS CLOSING O'ER US.

622

7.6.

CH. GOUNOD.



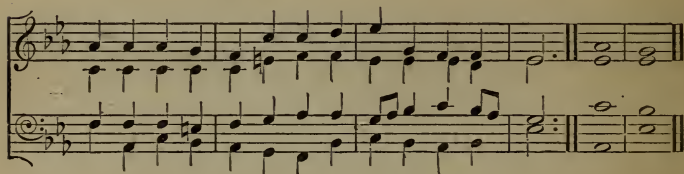
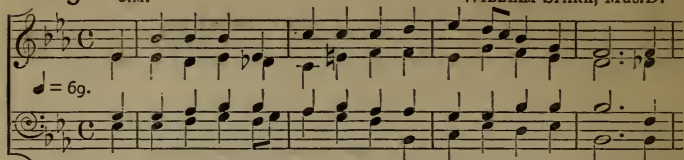
•• The last line in each verse should be repeated.

THE HEAD THAT ONCE WAS CROWNED WITH
THORNS.

623

C.M.

WILLIAM SPARK, Mus.D.

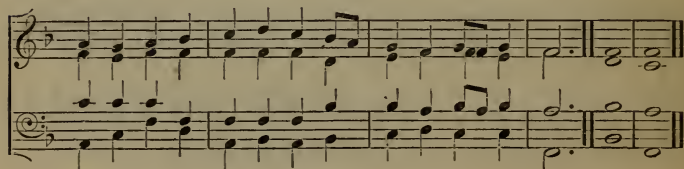


THROUGH ALL THE CHANGING SCENES OF LIFE.

624

C.M.

S. S. WESLEY, Mus.D.

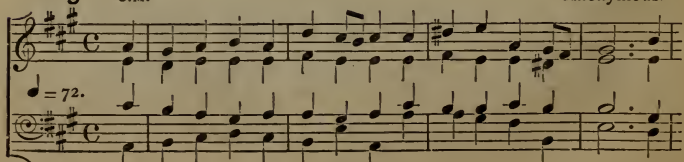


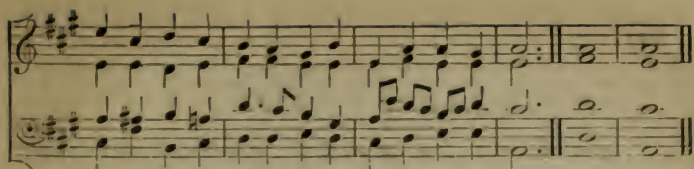
THERE IS A RIVER, DEEP AND BROAD.

625

C.M.

Anonymous.



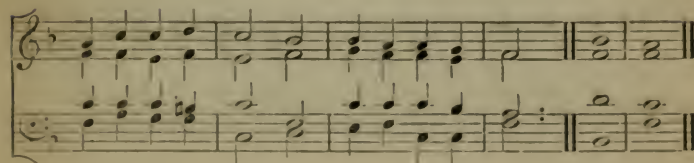
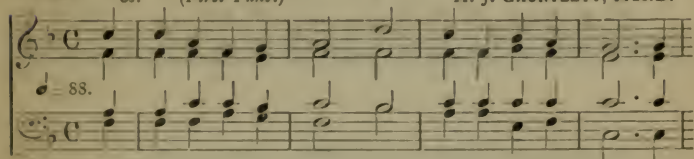


WE LOVE THE PLACE, O GOD.

626

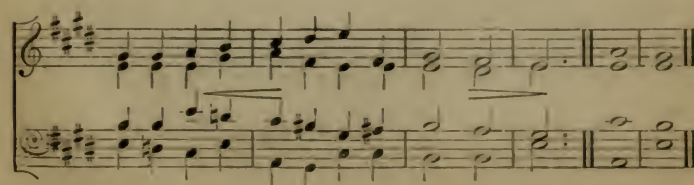
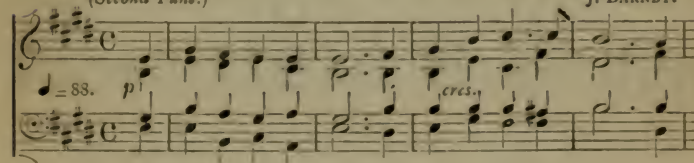
6s. (First Tune.)

H. J. GAUNTLETT, Mus.D.



(Second Tune.)

J. BARNBY.

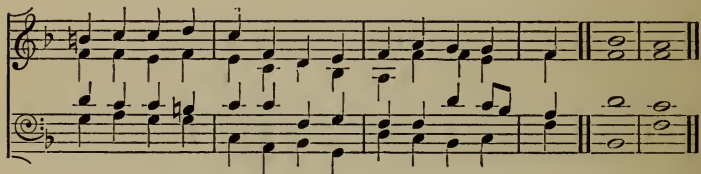
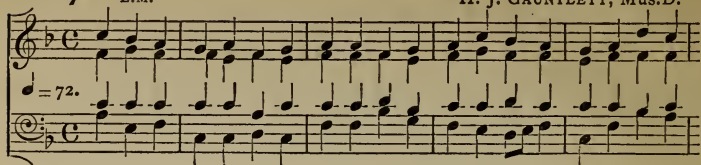


WHERE HIGH THE HEAVENLY TEMPLE STANDS.

627

L.M.

H. J. GAUNTLETT, Mus.D.

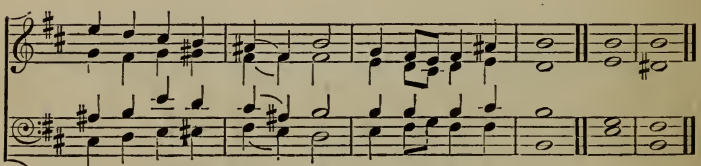
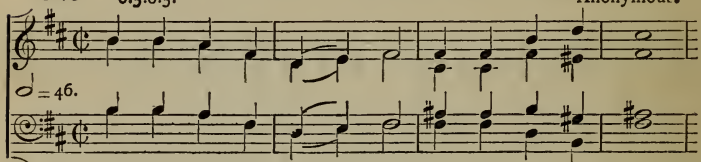


WHERE THE MOURNER WEeping.

628

6.5.6.5.

Anonymous.



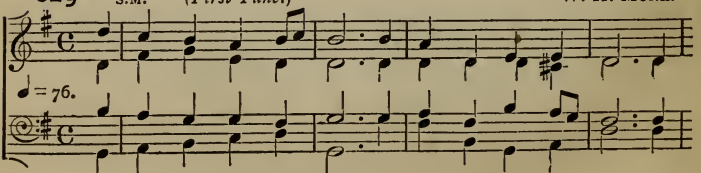
YE SERVANTS OF THE LORD.

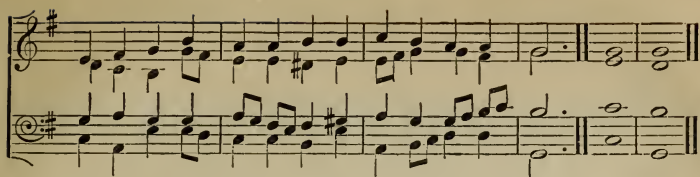
629

S.M.

(First Tune.)

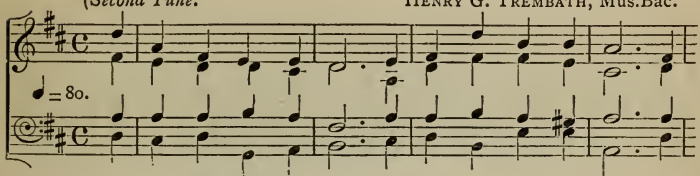
W. H. MONK.





(Second Tune.)

HENRY G. TREMBATH, Mus.Bac.

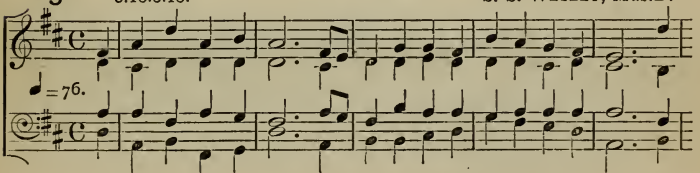


YE ANGEL-HOSTS ABOVE.

630

6.10.6.10.

S. S. WESLEY, Mus.D.

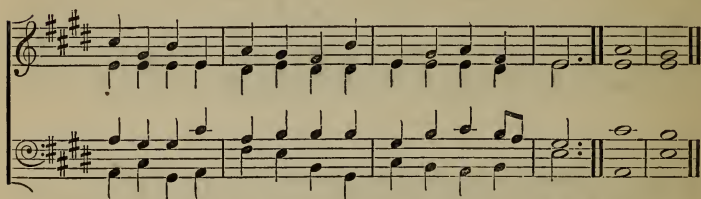
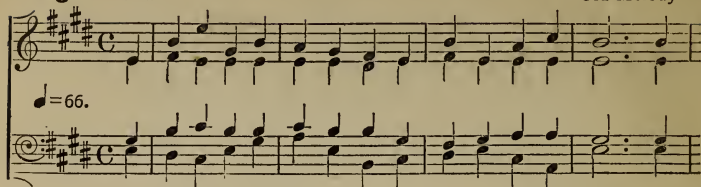


BEHOLD AN ISRAELITE INDEED.

631

C.M.

Old Melody

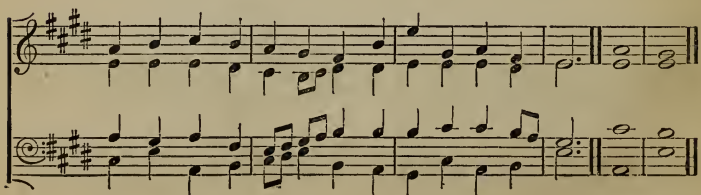


MY SHEPHERD IS THE LIVING GOD.

632

C.M.

Old Melody.

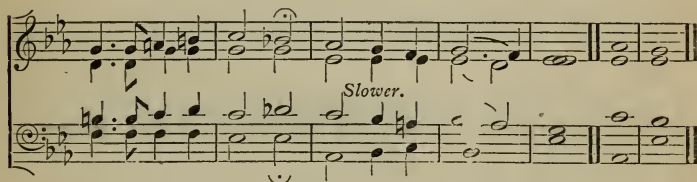
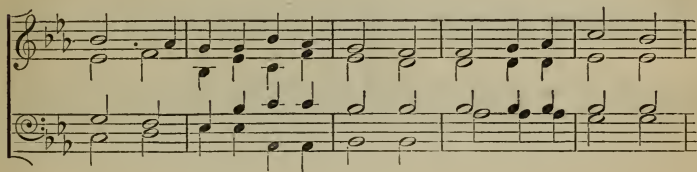
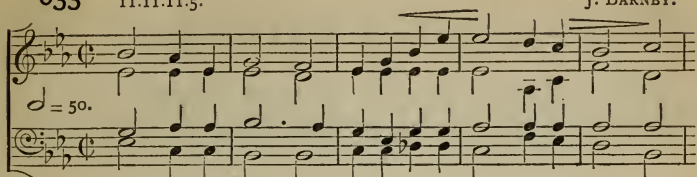


NOW GOD BE WITH US, FOR THE NIGHT IS
CLOSING.

633

II.II.II.5.

J. BARNBY.

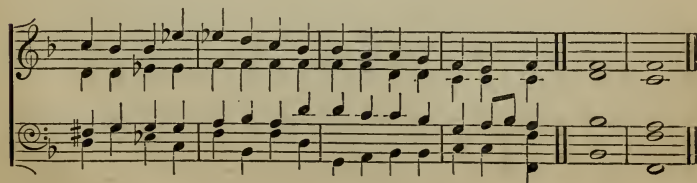
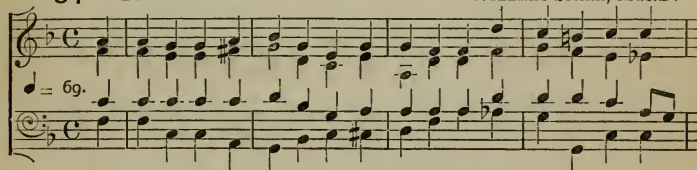


O JESU, JOY OF LOVING HEARTS.

634

L.M.

WILLIAM SPARK, Mus.D.

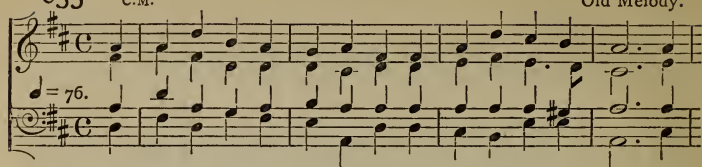


PRAISE TO THE HOLIEST IN THE HEIGHT.

635

C.M.

Old Melody.



DRAW NEAR, THOU LOWLY CHRISTIAN.

636

7.6.7.6.8.8.

H. J. GAUNTLETT, Mus.D.



PRAISE GOD, THE HOLY TRINITY.

Praise our God, all ye His servants, and ye that fear Him, small and great.

637

Ancient Melody.

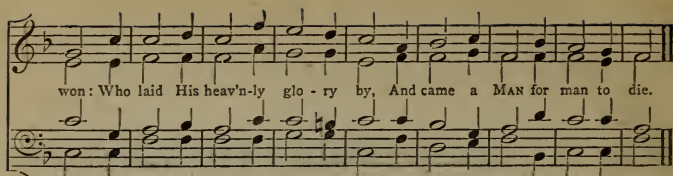
f
1. PRAISE GOD, the HO - LY TRI - NI - TY, The THREE in ONE, and ONE in
♩ = 50.

THREE: Your joy - ful hymns, ye faith - ful, raise, And swell the tide of heav'nly praise.

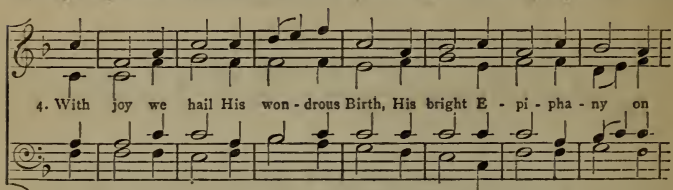
2. And first to Him, in Whom we live, To GOD the FA - THER thanks we

give: The earth, the sky, the wa - ters, prove The might of His cre - a - tive love.

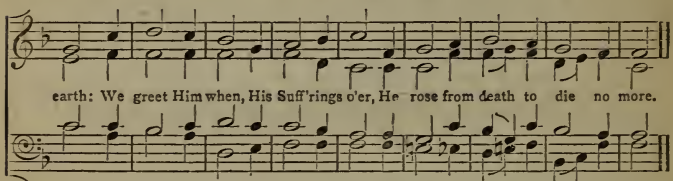
3. Then let us wor - ship GOD the SON, Who hath for us sal - va - tion



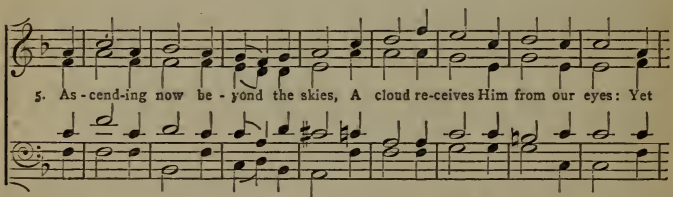
won: Who laid His heav'n-ly glo - ry by, And came a MAN for man to die.



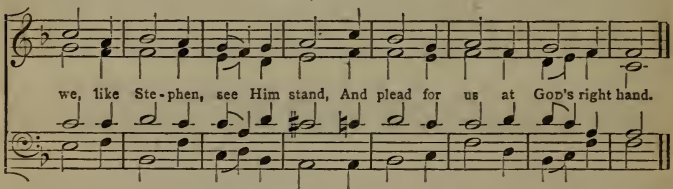
4. With joy we hail His won - drous Birth, His bright E - pi - pha - ny on



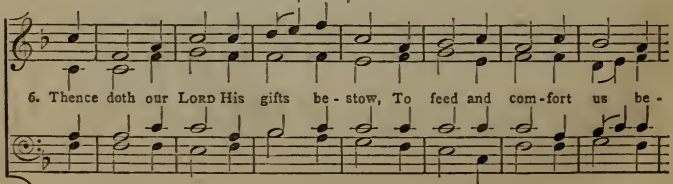
earth: We greet Him when, His Suff'rings o'er, He rose from death to die no more.



5. As - cend - ing now be - yond the skies, A cloud re - ceives Him from our eyes: Yet



we, like Ste - phen, see Him stand, And plead for us at God's right hand.



6. Thence doth our LORD His gifts be - stow, To feed and com - fort us be -

- low: Thence, fol - lowed by His glo - rious train, To judg - ment will He come a - gain.

7. With e - qual praise for e - ver - more We God the Ho - LY GHOST a - dore: Whose

grace, in count - less chan - nels giv'n, Doth sanc - ti - fy th'e - lect of heav'n.

8. Praise God, from Whom all bles - sings flow; Praise Him, all crea - tures

here be - low; Praise Him a - bove, an - ge - lic host;

Praise FA - THER, SON, and Ho - LY GHOST. A - men.

•• This hymn should be sung without any pause between the verses.

PRAISE, O SION, THY SALVATION.

638

(Part I.)

8.8.7.8.87.

German.



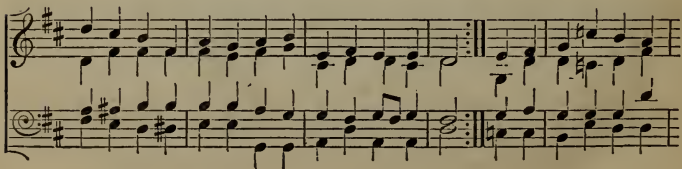
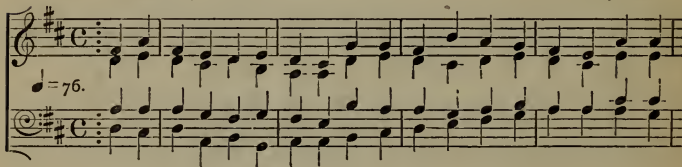
LO, THE BREAD WHICH ANGELS FEEDETH.

638

(Part II.)

P.M.

Anonymous.



rit.

EARTHLY PILGRIM, JOYFUL SEE.

638

(Part III.) 75.

Anonymous.

80.

•• When the whole of this Hymn is sung the Amen at the end of Part II. should be omitted.

SLEEP THY LAST SLEEP.

639

8 of 4.6.

J. BARNEY.

pp *cres.*

$\text{♩} = 44.$

mf

f rall. *pp Slower.*

WE MARCH, WE MARCH TO VICTORY.

640

P.M.

J. BARNEY.

f

WE march, we march to vic - to - ry! With the Cross of the LORD be -

$\text{♩} = 48.$ *Gt. to 15th, with Sw. coup.*

- fore us, With His *mf* lov - ing Eye looking down from the sky, And His *ff*

Str. *Gt.*

Ho - ly Arm spread o'er us, His Ho - ly Arm spread o'er us. We

His Arm

Add Mixtures. *reduced to 15th.*

come in the might of the LORD of Light, In surplised train to meet Him; And we

Str.

put to flight the ar-mies of night, That the sons of the day may

f

Gt.

greet Him, the sons of the day may greet Him. We march, we march to

mf

Siv.

vic - to - ry! With the Cross of the LORD be - fore us, With His

mf

lov - ing Eye look-ing down from the sky, And His Ho - ly Arm spread

Gt.

All verses except last. Last verse only.

o'er us, His Ho - ly Arm spread o'er us. The o'er ... us.

is Arm

2nd verse.

All verses except last. Last verse only.

A FEW MORE YEARS SHALL ROLL.

641

6.6.8.6.6.6.8.6.

HENRY SMART.

$\text{♩} = 66.$

I HEARD THE VOICE OF JESUS SAY.

642

D.C.M.

SPOHR.

$\text{♩} = 72. \text{ mf}$

I NEED THEE, PRECIOUS JESUS.

643

8 of 7.6.

ARTHUR S. SULLIVAN.

7.6.

IN THE HOUR OF TRIAL.

644

8 of 6.5.

Rev. J. B. DYKES, M.A., Mus.D.

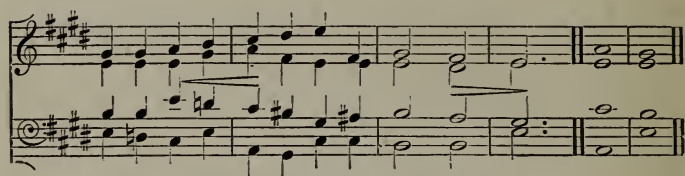
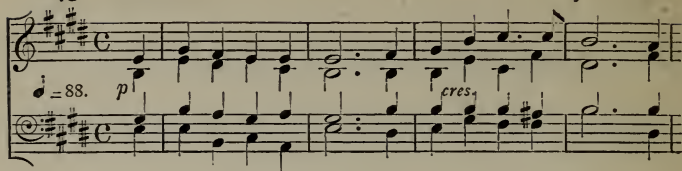
6.5.

THY WAY, NOT MINE, O LORD.

645

8 of 6.

J. BARNBY.

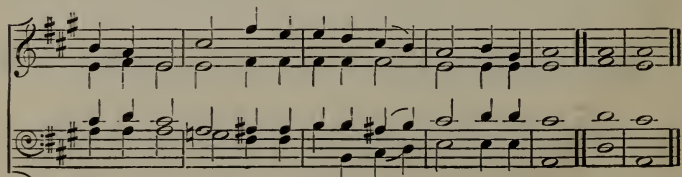
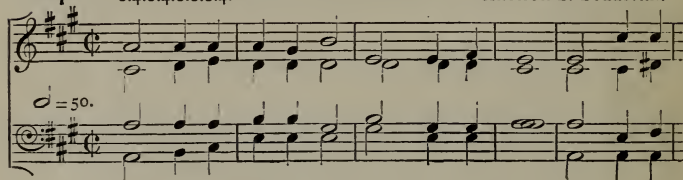


WE ARE BUT STRANGERS HERE.

646

6.4.6.4.6.6.6.4.

ARTHUR S. SULLIVAN.



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642 -

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